# REPORT RESUMES

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A SUPPLEMENT FOR SPANISH AND PORTUGUESE TO THE 1962 SELECTIVE LIST OF MATERIALS FOR USE BY TEACHERS OF MODERN FOREIGN LANGUAGES IN ELEMENTARY AND SECONDARY SCHOOLS.

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DESCRIPTORS- *ANNOTATED BIBLIOGRAPHIES, *LANGUAGE TEACHERS, *SECONDARY SCHOOL TEACHERS, *SPANISH, *PORTUGUESE, INSTRUCTIONAL MATERIALS, INFORMATION SOURCES, LANGUAGE LEARNING LEVELS, EVALUATION CRITERIA, FLES TEACHERS, LANGUAGE INSTRUCTION,

INCLUDED IN THIS ANNOTATED SUPPLEMENT FOR SPANISH AND PORTUGUESE MATERIALS ARE (1) MATERIALS PUBLISHED SINCE THE PRINTING OF THE ORIGINAL LIST, (2) REVISIONS IN SOME OF THE ORIGINAL EVALUATIONS, AND (3) ITEMS INADVERTENTLY OMITTED FROM THE ORIGINAL LIST. PRICES, GRADE LEVEL, PROFICIENCY LEVEL, AND BRIEF CRITICAL EVALUATION ARE GIVEN FOR EACH ITEM IN THE SUPPLEMENT. THE APPENDIXES INCLUDE THE CRITERIA FOR EVALUATING MATERIALS AND A LIST OF PRODUCERS AND DISTRIBUTORS. (AF)

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# A SUPPLEMENT FOR

# SPANISH AND PORTUGUESE

to the 1962 Selective List of Materials for
use by teachers of modern foreign languages
in elementary and secondary schools

prepared under the
direction of

John T. Harmon

by the staff
of the

MATERIALS CENTER
Modern Language Association
4 Washington Place
New York, N. Y. 10003

1965

FL 000 860

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# INTRODUCTION

This is the second of a series of supplements to the MLA Selective List of Materials, published in 1962 under contract with the U. S. Office of Education through the National Defense Education Act. The production of the supplements is being supported by a grant from the Carnegie Corporation of New York, since they have no government support. As their name indicates, they are intended to supplement and not to replace the Selective List of Materials. The supplements include 1) materials published since the original List went to the printer in 1961, 2) revisions in some of the evaluations, and 3) items omitted from the original list through inadvertence.

Each item has been evaluated according to criteria set up by committees of Spanish and Portuguese teachers, appointed by their respective teachers associations and the Modern Language Association. For each type of item there are several categories of criteria and the item has been judged excellent, acceptable, or unacceptable in each of these categories. If an item is judged unacceptable as a whole, it does not appear in this supplement.

The amount of current activity in the production of foreign language teaching materials may be gauged by the fact that the present supplement, which is largely made up of items produced since 1961, contains over half as many items as were on the original 1962 List.

In the left margin Arabic numerals indicate the grade or class level (7-9 for junior high school). When an item is considered useful at more than one grade level, each applicable level is indicated. Roman numerals indicate language proficiency levels (I for beginners). "T" indicates material for the teacher.

The name or initials in capital letters in each entry is the code name for the producer, whose full name and address are listed in Appendix 2 on pp. 49-55. List prices are given.

The names and addresses of foreign producers are also included in the list on pp. 49-55. Materials produced in foreign countries may be ordered directly from the producer or from an American distributor of foreign materials. Dollar prices given for such items are approximate, and they are based on quotations from various American distributors of foreign materials. Persons wishing to order from an American distributor should get exact quotations from a particular distributor before ordering. A list of American distributors is given on pp. 53-55.

In the notation "1EEA, 2A, 3AAU," etc., the numbers refer to the criteria for the category of this material. The letters are the ratings given by the evaluators: E - excellent, A - acceptable, U - unacceptable. If all evaluators agree on a rating, this letter appears only once. The criteria appear in Appendix 1 on pp. 38-48.

We are indebted to many persons for whatever virtues the present supplement shows: to the twenty-seven evaluators on the committees, whose names appear on pp. vii and viii; to Mrs. Eleanor Sandstrom, Chairman, Department of Foreign Languages, Girls' High School, Philadelphia, Pennsylvania, Mr. Conrad J. Schmitt, Coordinator of Foreign Languages, Hackensack Public Schools, Hackensack, New Jersey, and Mr. Protase E. Woodford, Chairman, Department of Foreign Languages, New Providence High School, New Providence, New Jersey, who were very helpful in the evaluation of various materials; to members of the MLA staff (Patricia A. Manes, Eileen Marron, William Pell, Mary A. Stern, Glen Willbern, the General Chairman of the Spanish and Portuguese evaluation committees); and to the director of the Materials Center, John T. Harmon.

We wish also to express our gratitude for their splended cooperation to the many publishers and producers of the materials evaluated here. Their generosity in donating materials has not only made possible the evaluations but has also contributed greatly to the display of teaching materials maintained in the Materials Center of The Modern Language Association.

Despite our efforts, we are sure that the supplement has errors of commission and omission. Some excellent materials appeared too late to be included; others were omitted because they are not generally available; others were not submitted for evaluation. We will be grateful for criticisms of the supplement as a whole and we will be grateful to know authors, titles, and publishers of items that you believe should be submitted for evaluation in any future edition.

The abbreviation SLOM for Selective List of Materials, 1962, is used throughout the supplement.

Donald D. Walsh, Director
Foreign Language Program

## EVALUATORS

Dr. Glen Willbern (General Chairman)
Modern Language Association
New York, New York

## SPANISH

### Basic Texts, Conversation Books, Integrated Programs:

Mr. Henry W. Pascual (Chairman)
Director, Modern Foreign Languages
Department of Education
Santa Fe, New Mexico

Miss Ann Komadina
Consultant, Modern Foreign Languages
Albuquerque Public Schools
Albuquerque, New Mexico

Miss Rita S. Minkin
Chairman, Foreign Language Dept.
Albuquerque High School
Albuquerque, New Mexico

### Bibliographies, Reference Grammars, Methodology, Linguistics, Dictionaries:

Dr. Naida M. Dostal (Chairman)
Supervisor of Foreign Languages
Detroit Public Schools
Detroit, Michigan

Miss Eleanor Brakeman
Henry Ford High School
Detroit, Michigan

Dr. Clara Jean Leith
Henry Ford High School
Detroit, Michigan

Miss Marjorie V. Reas
Mumford High School
Detroit, Michigan

### Discs, Tapes, Slides, Films, Filmstrips:

Committee No. 1:

Professor José Sánchez (Chairman)
University of Illinois
Chicago, Illinois

Mrs. Hannah W. Choldin
Department of Curriculum Development
Board of Education
Chicago, Illinois

Professor Robert O. de Vette
Wheaton College
Wheaton, Illinois

Miss Lydia Holm
Glenbrook North High School
Northbrook, Illinois

Committee No. 2:

Mrs. Virginia Haley (Chairman)
Waltrip Senior High School
Houston Independent School District
Houston, Texas

Mr. Frank Maxwell
Pershing Junior High School
Houston Independent School District
Houston, Texas

Mrs. Julia Tabery
Bellaire Senior High School
Houston Independent School District
Houston, Texas

## EVALUATORS

### SPANISH

**Readers, Literary Texts, Books on Culture and Civilization:**

Professor Mildred Boyer (Chairman)
Department of Romance Languages
University of Texas
Austin, Texas

Professor George W. Ayer
Department of Romance Languages
University of Texas
Austin, Texas

Professor Jean S. Chittenden
Department of Foreign Languages
Trinity University
San Antonio, Texas

Professor Joseph Michel
Romance Languages and Curriculum Instr.
University of Texas
Austin, Texas

**Songs, Maps, Wall Charts, Pictures, Periodicals:**

Mrs. Elizabeth F. Boone (Chairman)
Supervisor, Secondary School Foreign Languages
Dade County Public Schools
Miami, Florida

Mrs. Genevieve Donaldson
Miami Northwestern Senior High School
Miami, Florida

Mrs. Nedra Porter
Miami Beach Senior High School
Miami Beach, Florida

### PORTUGUESE

**All Categories**

Professor Raymond S. Sayers (Chairman)
Department of Romance Languages
Bernard Baruch School of Bus. & Publ. Adm.
College of City of New York
17 Lexington Avenue
New York, New York

Professor Maria Isabel Abreu
Georgetown University
Washington, D. C.

Professor Oscar Fernández
Department of Romance & Slavic Languages
New York University
New York, New York

Professor Cassiano Nunes
Department of Romance & Slavic Languages
New York University
New York, New York

Professor Alexander Prista
Department of Romance & Slavic Languages
New York University
New York, New York

# SPANISH

## BASIC TEXTS

4-6
I
Brady, Agnes Marie. **ADELANTE.** MERRILL C., 1962. Illus. 126 pp. $1.20. Teacher's Edition $1.20 (free with class orders). Two 5 in. 3 3/4 ips. dual-track tapes $10.75.

1U, 2U, 3A, 4U, 6U, 7A, 10A, 12U, 13A

Book employs the "mim-mem" approach and what appears to be much of the direct method. Good pronunciation drills, some facets of linguistic science in some drills but there is a lack of systematic presentation and no structural analysis. Other volume in FLES series: Mi Libro de Español, $1.20, with teacher's edition, $1.20, and two 5 in. 3 3/4 ips. dual-track tapes, $10.75.

7-9
I
______ and Harley D. Oberhelman. **ESPAÑOL MODERNO I.** MERRILL C., 1964. Many color and b&w illus. 245 pp. $3.80. Teacher's Guide $1.00 (free with class orders). Eight 5 in. 33 1/3 ips. tapes $55.00.

1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A, 13A

Book stresses the four basic skills: hearing, speaking, reading, and writing. There are some linguistically oriented exercises, but there is more of the direct method. Pronunciation is more or less left to "mim-mem." Many lively dialogues and exercises. Other volume in Junior-Senior High School series: Español Moderno II.

10-12
7-9
I-II
Brenes, Edin, Margaret Adey, George E. Smith, and James E. McKinney. **LEARNING SPANISH THE MODERN WAY. VOLS. I and II** (Levels I and II). McGRAW, 1963. Illus. 240 pp. ea. vol. $3.96 ea. Tapes.

1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9U, 10A, 11A, 12U, 13A

This series starts out with a linguistic approach, but it ends being more or less traditional. There are no structural analyses at the end of individual units. There is a summary of grammar (traditional) at the end of each volume and some "traditionally oriented" explanations of grammar preceding many of the drills. No explanation or description of the sound system is given. There is almost entire reliance on imitation. No scientifically prepared tests in the Teacher's Manual--only suggestions for preparing tests or for testing.

NOTE: These materials can be used to precede Learning Spanish The Modern Way.

3
I
Schmitt, Conrad J. **LET'S SPEAK SPANISH I.** (Part I of IV part series). McGRAW, 1964. Many color illus. Student's Text, 80 pp., paper $1.32. Teacher's Manual, 143 pp., $2.32. Set of thirty-four 7 in. 33 1/3 rpm. discs in 5 booklets, $25.00. Ten picture cues with 20 pictures, $4.72.

Student's Book complements Teacher's Guide. Sketches are simple, clear, and correspond exactly to the oral material. There is provision for testing of listening comprehension and frequent re-entry. Approach is structural, presenting simple structures and regular forms first. Teacher's Manual includes all the lessons, dialogues, pattern practice, etc. Provisions for children to carry over learnings via analogy. Short, easily mastered dialogues. Language subordinated to structure. Provision for testing of the listening-speaking skills. Small increment. Discs contain all the materials in the Teacher's Manual. Student's Book for Let's Speak Spanish II is available for purchase but arrived too late to be evaluated. The other materials to accompany it as well as the materials for Let's Speak Spanish III and Let's Speak Spanish IV are in preparation.

10-12
I-II
Da Silva, Zenia Sacks. **BEGINNING SPANISH.** HARPER, 1963. Illus. 397 pp. $6.95. Thirty-two 5 in. 3 3/4 ips. full-track Tape Set $195.00. Tape Manual $1.95.

1A, 2A, 3A, 4A, 6A, 7E, 8A, 9A, 10E, 11E, 12A, 13A

The sound pattern presentation of the language is very good. The grammar presentation could be better programmed, but on the whole it is clearly presented. The exercises are varied and could be adapted for more oral practice. For high-school use the dialogues are too long and difficult.

10-12
I
Gowland, Mariano E. **ESPAÑOL. PRIMER CURSO. PARTS I AND II.** BRUCE, 1962. Part I, 230 pp., $3.95. Part II, 271 pp., $4.35. Tapes.

1A, 3A, 4A, 5U, 6U, 8A, 9U, 11A, 12A, 13A

Some use of applied linguistics is evident. The structural analysis, however, is sketchy and as a result at times inexact. There has been much effort expended in the section on phonology: detailed description of sounds and contrastive drills. The phonology section does not seem to be integrated with the ensuing lessons but is a section apart to be studied before the study of the lessons starts. The vocabulario contains long lists of words. Much emphasis on translation from English to Spanish. Pattern drills do not identify the desired morphology and do not follow a logical sequence.

10-12
I
Thompson, John A., and Alfredo Berumen. **SPEAKING AND UNDERSTANDING SPANISH.** Rev. HOLT, 1962. 281 pp. $4.60. Workbook containing 72 assignments $1.80. Tapes: Thirty-six 7 in. 7 1/2 ips. double-track reels, $270.00 or eighteen 7 in. 3 3/4 ips. double-track reels, $180.00. Available on loan for duplication or for sale. Discs: Two 12 in. 33 1/3 rpm., $7.60.

(Text) 1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9U, 10A, 11A, 12A 13A

Contains dramatic texts followed by pronunciation exercises that introduce the beginning student to spoken language. Has short conversations for memorization based on the opening text and a series of exercises including pattern drills. English is used in composition exercises that conclude each lesson. Although there is some use made of linguistic science, it is not followed through consistently.

(Tapes) Two complete programs for each of 36 lessons. The dramatic texts, conversations, and pattern and transformation exercises from the Workbook have been recorded.

(Discs) Consist of conversations and dialogues for memorization.

9-12 I-II Timms, W. W. **A FIRST SPANISH BOOK** and **A SECOND SPANISH BOOK.** 5th printing. McKAY, 1962. Vol. 1, 190 pp., $1.85. Vol. II, 238 pp., $2.25.

1U, 2A, 3A, 4U, 5A, 6A, 7A, 8U, 9A, 10A, 11A, 12U, 13A
A quite delightful series, full of a variety of ideas and presentations. But, it has definite limitations: There is no description of sounds; the vocabulary lists are too long; the grammar is treated for the most part traditionally.

### BIBLIOGRAPHIES & RESOURCE LISTS

Turner, Mary O., ed. **LIBROS EN VENTA EN HISPANOAMERICA Y EN ESPAÑA.** BOWKER, 1964. 1891 pp. $25.00.

1E, 2E, 3E, 4E
Excellent cross-reference. Includes 87,000 publications, 200,000 entries arranged alphabetically by author, and by title, and by material. List of publishers, and their addresses, and book prices very helpful. Recommended for school libraries. Includes not only books written by Spanish-speaking authors but also translations into Spanish of books in other languages.

### BOOKS OF CULTURE & CIVILIZATION

T Borrull, Trini. **LA DANZA ESPAÑOLA.** 2nd ed. MESEGUER, 1954. Many illus. 143 pp. $1.80.

1A, 2E, 3E, 4E, 5E, 6A
For the teacher who knows the fundamentals of the dance and has some acquaintance with Spanish popular rhythms. An excellent little illustrated guide to working out the steps. Part of Manuales Meseguer series.

10-12 VI Braschi, Wilfredo. **CUATRO CAMINOS.** LEON, 1963. 231 pp. Paper $2.50.

1E, 2A, 4E, 5E, 6A
Not designed as a text. Interesting description of life in Madrid for those with a knowledge of the city. Beautifully written in poetic style. Much of the book deals with England, France, and Italy. Suitable for student with an excellent command of Spanish. No exercises.

10-12 IV-VI Chandler, Richard E., and Kessel Schwartz. **A NEW HISTORY OF SPANISH LITERATURE.** LOUISIANA, 1961. 696 pp. $10.00.

1A, 2E, 3A, 4A, 5E, 6E
Up-to-date, well organized, chronological history of each literary genre. Treatment of authors somewhat sketchy. Recommended as ready reference rather than as basic text.

10-12 II-IV Crow, John A. **SPANISH AMERICAN LIFE.** Rev. HOLT, 1963. Many color and b&w illus. 393 pp. $4.90. Twelve 7 in. 7 1/2 ips. double-track Tape Set $90.00. Available on loan for duplication or for sale. Reading Aids.

(Text) 1EEEA, 2A, 3EAAA, 4EEAA, 5EEAA, 6E, 7E
(Tapes) 1EA, 2E, 3A, 4E, 5E, 6A, 7A
Graded reader approach. Includes selections by such writers as Quiroga and Palma as well as historical and other cultural extracts. Content is interesting, though prose is dull except for selections by native authors.

# SPANISH

Since first ten units use only present tense, it may be used fairly early in intermediate classes. Abundant exercises. Good maps.

10-12 del Rio, Angel. **HISTORIA DE LA**
V-VI **LITERATURA ESPAÑOLA.** 2 vols.
Rev. ed. HOLT, 1963-64. Illus.
Vol. I, 446 pp. Vol. II, 488 pp.
$5.00 each.

1E, 2E, 3EEA, 4E, 5EEA, 6EAA
Readable, authoritative, concise and reasonably complete. Two volumes (I, Desde los orígenes hasta 1700; II, Desde 1700 hasta nuestros días) with bibliography and topical index. A standard work for the teacher, and useful for consultation by advanced students, particularly those in advanced placement programs.

10-12 Florit, Eugenio, and Beatrice P.
IV-VI Patt. **RETRATOS DE HISPANOAMERICA.**
HOLT, 1962. Many illus. 300 pp.
$5.00.

1EEEA, 2EEAA, 3EEEA, 4EEEA, 5EA, 6E, 7A
A cultural history of Spanish America consisting of fragments from the works of great writers, selected for their reflection of the time in which they were written, plus resumes by the editor of developments in painting, sculpture, music, and architecture. Full of information. Perhaps more useful as review material than for first learning.

10-12 Giner de los Ríos, Gloria, Anna
III-VI I. Nolfi, and Luke J. Nolfi. **POR**
**TIERRAS DE ESPAÑA.** HOLT, 1962.
Many illus. 302 pp. $4.80. Ten
7 in. 7 1/2 ips. dual-track Tape
Set $75.00. Available on loan
for duplication or for sale.

(Text) 1EAAA, 2EEAA, 3EEEA, 4EEEA, 5EEEA, 6E, 7EEAU
A comprehensive cultural reader in travelogue format, full of descriptions of tourist sites, but with some lessons dealing with customs or daily life. Exercises cover both grammar and content. To hold student interest, it should perhaps be supplemented by other livelier materials. Profusely illustrated with very good photographs.

(Tapes) 1A, 2A, 3A, 4A, 5A, 6A, 7E, 8E
Ten reels containing the text, questions, and a dramatized version of the reading. Also includes Spanish songs with guitar accompaniment.

T Juan, Jorge, and Antonio de Ulloa.
10-12 **A VOYAGE TO SOUTH AMERICA.**
Abridged. The Borzoi Books.
(The John Adams translation).
KNOPF, 1964. 245 pp. Paper
$2.50.

1E, 2E, 3E, 6EA
This is not a book on culture or civilization in the broad sense, but rather a translation of the journals of two young Spaniards traveling in South America in the 18th century. It tells of their travels between 1735 and 1746 and is of interest particularly from the historical point of view.

T Maraval, M., and R.-J. Michel.
10-12 **SE HABLA ESPAÑOL: HISPANIDAD.**
IV-VI Didier, 1960. CHILTON. Many
color and b&w illus. 480 pp.
$3.75.

1E, 2E, 3E, 4E, 5E, 6E
The organization of this unusually interesting book is in four main parts: La Tierra, El Pueblo, Las Obras, (literature, history, the arts), and La Obra Magna (America from pre-Columbian times to the present). Text consists of selections from

eminent writers from Gracián to Gerardo Diego and from Gutierre de Cetina to Cela. These selections, numerous and well chosen, lend diversity and authenticity to this fully-packed volume. Occasional brief selections are in French (Theophile Gautier, Voltaire, Jacques Soustelle, etc.), as text was prepared for students in France. For this reason, and for a very few notes which appear in French, the book is recommended for the teacher and for reference although unusually capable students will also appreciate it. Most of the notes are in Spanish. No end vocabulary.

T
10-12
IV-VI
Michel, R.-J., and L. López Sancho. **ABC DE CIVILIZACION HISPANICA.** BORDAS, 1962. Many illus. 496 pp. Paper $3.50.

1E, 2E, 3EEU, 4E, 5EA
A kind of dictionary, including all sorts of information about Spanish culture and civilization. Also included are maps, graphs, and photographs. A useful reference book.

T
10-12
7-9
IV-VI
Ogrizek, Doré, ed. **EL MUNDO EN COLOR: TOMO I,** (Brazil, Venezuela, Colombia, Ecuador, Guayanas); **TOMO II,** (Argentina, Bolivia, Uruguay, Chile, Paraguay, Peru); **TOMO III,** (Mexico, Central America, Antillas). CASTILLA, 1958-60. Color and b&w illus. Approx. 410 pp. ea. vol. $6.00 ea.

(Tomo I) 1A, 2E, 3EEAA, 4EAAA, 5EAAA, 6EAAA

(Tomo II) 1A, 2E, 3EEAU, 4EAAA, 5EAAU, 6EAAA

(Tomo III) 1A, 2E, 3EEAU, 4EAAA, 5EAAU, 6EAAA
A pleasantly written Spanish version of a French guidebook series. Quality of sections varies, as they are by different authors. Some of the numerous illustrations are poorly reproduced, and the text is not always free from inaccuracies and sentimentalizing. Should be used in conjunction with other reference books. Might be useful as a cultural supplement for a teacher of Portuguese who had trouble finding general descriptive materials on Brazil.

T
**PICASSO.** MINOS, 1962. Booklet with 18 color slides. $6.00.

1EEAA, 2E, 3EAA, 4E, 5EEAA, 6E
Collection of 18 slides of Picasso's work with an anonymous introductory commentary about the artist and with explanations of each of the 18 paintings. The text appears in Spanish, English, French, German, and Italian.

11-12
VI
Riquer, Martin de. **CERVANTES Y EL QUIJOTE.** Colección "Hilani." Vol. 9. TEIDE, 1960. 238 pp. Paper $1.80.

1E, 2E, 3E, 4E, 5E, 6A
An intelligent, comprehensive commentary on the Quijote suitable as a source of background material for a teacher whose students are reading Cervantes' novel.

T
10-12
III-VI
Tax, Sol. **PENNY CAPITALISM: A GUATEMALAN INDIAN ECONOMY.** CHICAGO, 1963. Many illus. 230 pp. $5.75.

1E, 2E, 3E, 4E, 5A, 6EAAA
A well-organized and thorough anthropological description of capitalism on a small scale among Indians in a municipio of Guatemala. Of interest to teachers, it would also serve advanced students with a special interest in economics.

T
**VELAZQUEZ.** MINOS, 1961. Eighteen

color slides. Booklet. $6.00.

1E, 2E, 3EEA, 4E, 6E
A brief and anonymous biographical and historical sketch of the artist followed by a description of 18 of his outstanding paintings in the Museo del Prado. Color slides in numbered sequence are enclosed in a cardboard holder inside the back cover. Text appears in Spanish, English (faulty), French, German, and Italian.

**BOOKS OF SONGS**

7-9 Edwards, Arthur C. **FELIZ NAVIDAD**. No. 2057. MILLS, 1962. 23 pp. Paper $.40.

1A, 2EAA
Melodies from several provinces of Spain. Very easily used in Spanish classes. Interest level is satisfactory. Piano and autoharp accompaniments. English translations.

7-9
4-6 Eseverri, Joaquín, et al. **JUGANDO AL CORRO**. Collection of songs. SALVATELLA, 1956. 136 pp. 30 ptas.

1A, 2EA
Regional folksongs that show the rich Spanish heritage in this field. The melodies are popular and the words are original except for slight changes. The book is written for children. Some songs may possibly be better used in Junior High. Contents include: Me casó mi madre, Soy el farolero, Un rey tenía tres hijos, Ramón del alma mía.

4-9 Gil, Bonifacio. **JUGAR Y CANTAR**. 2nd ed. AGUILAR, 1956. Many color illus. 51 pp. 90 ptas.

1A, 2EA
Delightful book, treasure chest of popular songs and games which are a part of the inheritance of Spanish-speaking children. Interest level is for young children, though the language level is not easy. Many songs are beyond the Spanish-language training of most elementary teachers. Good illustrations. Contents include: Caracol, Caracol, Lo que dicen las gallinas cuando ponen, San Juan Bautista, A atajar la calle, La pulga y el ratón, El milano.

7-9 Paz, Elena, and Carlos García Travesi. **LAS POSADAS**. MILLS, 1962. 24 pp. Paper $1.50.

1A, 2EAA
Mexican Christmas playlet with music, rich with traditional songs, stories, and idiomatic language needed for understanding cultural background of Mexico. Spanish is too difficult for beginners. Songs can be sung with piano accompaniment; they correlate with playlet and are given in an authentic version. Contents include: Humildes peregrinos, Miren cuántas luces, De larga jornada, Entren santos peregrinos, Esta noche es nochebuena, Levántate, Bartolito, Oh bellísima María!, La piñata, Echen confites, and La canción de la despedida.

7-9 Van Stone, Mary R., and Katharine Van Stone Mayer. **SPANISH FOLK SONGS OF THE SOUTHWEST**. ACADEMY, 1963. 2nd vol. 44 pp. Paper $3.50.

1EEA, 2A
Twenty-five songs, short and varied, easily learned by Spanish classes. Wide range, from a lullabye from the 17th century New Mexican miracle play Los Pastores to a bootlegger's ballad, product of the prohibition era. Woven into the songs are facts and legends of the Santa Fe Trail, the covered wagon, the trader, the cowboy, the guide, and the soldiers. Takes in the days of the Conquistadores and the early pioneers, as well as the festivals and romance of the era. English translations. Included are such songs as La cucaracha, Recuerdos de amistad, Las golondrinas, Tecolotito, El capotín, Adelita, Tres años hace, A las puertas del cielo, and Cielito Lindo. No history of songs given. Piano accompaniment.

**BOOKS ON METHODOLOGY**

7-12 Board of Education. City of Chicago. **CURRICULUM GUIDE FOR SPANISH.** CHICAGO ED., 1964. 254 pp. Paper $2.50.

1E, 2E, 3E, 4E
This valuable guide for the Spanish teacher is designed to implement audio-lingual methods and techniques of instruction in a continuous articulated study of Spanish from the seventh grade through the twelfth. Its 27 chapters are detailed and comprehensive. Topics treated include use of electronic equipment and the language laboratory, testing, homework, articulation of the elementary school program with the high school program, in addition to discussions of pre-reading instruction, the reading program, the writing program, resources for the Spanish teacher, etc.

Twaddell, Freeman. **FOREIGN LANGUAGE INSTRUCTION AT THE SECOND LEVEL.** HOLT, 1963. 25 pp. Paper $.60.

1E, 2E, 3E, 4E
Clear, concise presentation of five stages of learning, particularly during the second level of study - recognition, imitation, repetition, variation, and selection. Applicable to all second-level texts.

**CONVERSATION BOOKS**

10-12
III
Farley, Rodger A. and Laura Argüelles de. **TODAY'S SPOKEN SPANISH.** SCRIBNER, 1964. Many illus. 277 pp. $4.50. Tapes.

1E, 2A, 3E, 4E, 5E, 6E, 7A, 8A
Thirty-five dialogues, situated in Central Spain, each to be used primarily for oral practice, secondarily for increasing control of structure and vocabulary. Lavishly and beautifully illustrated. Authentic language. Especially appropriate for advanced students.

10-12
I
Starnes, George E., and Oscar Fernández. **¿DE QUE HABLAMOS?** APPLETON, 1952. 231 pp. $3.25.

1A, 2A, 3A, 4A, 5A, 6A, 7A
Chapters deal with specific topics such as "La Zapatería." Useful vocabulary included. Structurally simple but contains

extensive new vocabulary in each chapter. Grammatical exercises are inappropriate.

## DICTIONARIES

T Casares, Julio. **DICCIONARIO**
10-12 **IDEOLOGICO DE LA LENGUA ESPAÑOLA.**
IV-VI 2nd ed. GILI, 1963. 1,444 pp.
$12.00.

1E, 2E, 3EEA, 4EAA, 6E, 8EEA, 9A
Thorough and scholarly. Suitable for teachers and advanced students. Three parts: synoptical, analogical, and alphabetical. Excellent for finding exact word needed. Clear, concise format.

10-12 Cuyas, Arturo. **THE NEW**
7-9 **APPLETON-CUYAS DICTIONARY.**
II-VI Revised, abridged. Ed. Ernesto
Guerra Da Cal. DOUBLEDAY, 1964.
575 pp. Paper $1.25.

1E, 2E, 3E, 4E, 7E, 8A, 9E
Has 40,000 words as well as many tables of useful information on proper names, places, abbreviations, etc. Prefaces on grammar, pronunciation, etc. of both Spanish and English. Many definitions are given where appropriate. Convenient size, neat format. A previous edition of this dictionary was evaluated in the 1962 SLOM.

T Gerrard de Heras Heras, José.
**BEYOND THE DICTIONARY IN SPANISH.**
FUNK, 1964. 160 pp. $2.95.

An interesting compilation of up-to-date colloquial items of interest to the teacher of Spanish. Useful in enhancing his instruction.

10-12 Irízar y Avilés, Pedro de.
III-IV **PEQUEÑO DICCIONARIO DE SINONIMOS.**
8th ed. TEIDE, 1962. 164 pp.
$1.00.

1A, 2E, 3E, 4A, 8EAA, 9A
Excellent reference for teachers and advanced students for use in oral conversation and written composition. Very concise. Clear, accurate definitions. Good selection of synonyms. Extremely useful.

10-12 Williams, Edwin B. **SPANISH AND**
II-IV **ENGLISH DICTIONARY.** Rev. ed.
**DICCIONARIO INGLES Y ESPAÑOL.**
Edición revisada. HOLT, 1962.
1,322 pp. $6.00. Thumb-index
$7.00.

1E, 2E, 3EAA, 4A, 8EEA, 9EEA
Comprehensive selection of words. Meaning and use of words well explained. No derivations or syllabications. Stress and pronunciation indicated partially.

## DISCS & TAPES: CULTURAL

10-12 **LA CONQUISTA DE LAS AMERICAS.**
IV-VI WILMAC. One 12 in. 33 1/3 rpm.
disc. (Serial No. WRS 44C).
$5.95. Text.

1E, 2E, 4E, 5E, 6E, 9E
Reading of prose and poetry offering factual information of the Spanish discovery, conquest, and colonization of the New World, as seen through the eyes of the poet. Designed for 2nd or 3rd year level of high-school cultural information.

4-12 **MEXICO, ITS SOUNDS AND ITS PEOPLE.**
Performed by Carlos Gastel.

CAPITOL REC. One 12 in. 33 1/3 rpm. disc. (Serial No. T 10185). $3.98.

1A, 2A, 3A, 4A, 5A, 6A, 9E
Reproduction of different sounds encountered in a visit to Mexico City: children playing, street organ, tourists, bull fight, mariachi, marimba, students in a classroom, street noises.

10-12 **UN RESUMEN DEL HUMOR LATINO-AMERICANO.** Performed by Francisco Marrero. WILMAC, 1959. One 12 in. 33 1/3 rpm. disc. (Serial No. WRS 320). $5.95. Text.

1E, 2E, 4E, 5E, 6A, 8E, 9A
Short examples of humor, narrated in simple language with slow and clear enunciation. Suitable for supplementary listening practice at any level.

7-12 **SPAIN, AN ANTHOLOGY OF SPANISH FOLK MUSIC. Vol. I.** Recorded in Spain. MONITOR. One 12 in. 33 1/3 rpm. disc. (Serial No. MF 370). 47 min. $4.98. Text $.50.

1A, 2EA, 4A, 5EAA, 6EA, 7A, 8A, 9A
A unique collection of folksongs interpreted by exceptional non-professional artists and including delightful accompaniments. Included are jotas, fandangos, rondas, seguidillas. Accompanying text has free translations. Original texts available at $.50. Useful for listening. Some songs might be memorized by better students. Excellent cultural material for classroom or club.

9-12 **LA VIDA DE RITA Y ANTONIO.**
III-IV WILMAC. One 12 in. 33 1/3 rpm. disc. (Serial No. WRS 1717). $5.95 or one 7 in. 7 1/2 ips. dual-track tape. $8.95. Text.

1E, 2E, 4E, 5E, 6E, 7E, 8E, 9E
Anecdotal dialogue between Rita and Antonio, two radio favorites of Mexico. Conversations are lively and natural.

## DISCS & TAPES: LANGUAGE

10-12 Carter, Gladys, and Juan García.
7-9 **AUDIO LINGUAL DIGEST.** EAV,
I-IV 1961-63. Eleven 12 in. 33 1/3 rpm. discs or eleven 5 in. 3 3/4 ips. dual-track tapes. $5.95 each disc or tape. Text (discs) $.35.

1E, 2E, 3A, 4E, 5E, 6E, 7E, 8E, 9E, 12E, 14E, 15E
Lessons of unusual and varied material, graded in difficulty and attractive to all ages. Voices are clear and pleasant. Included are dialogues, exercises for listening, repetition practice, and songs with a student practice record for each lesson. Could be suitably used in a "conversation" course for adults. If used as a formal course, would need supplementary exercises such as structure drills.

7-9 **CIRCLING THE GLOBE WITH SPEECH:**
III **SPANISH. DIALOGUES. Vol. I.** WILMAC, 1961. One 12 in. 33 1/3 rpm. disc. (Serial No. DLG 5001). 52 min. $5.95 or one 7 in. 7 1/2 ips. dual-track tape. $8.95. Texts.

1A, 2A, 4A, 5E, 6E, 8A

A series of dialogues which can be adapted to use in the classroom. They are based on visits to Spanish-speaking countries and describe experiences of both visitor and host. The performers are high school students, not professionals, and the conversations sometimes seem forced, with intonation more that of reading than of conversation. Use of these exercises is more limited than those of the monologue type made by the same company.

10-12 **CIRCLING THE GLOBE WITH SPEECH:**
7-9 **SPANISH SIMPLIFIED. Vol. II.**
II-III WILMAC, 1960. One 12 in.
33 1/3 rpm. disc. (Serial No. SIM 2005). $5.95. Vol. I was evaluated in the 1962 SLOM.

1EA, 2EA, 4A, 5E, 6E, 8EA
Students of various Spanish-speaking countries discuss aspects of life in their countries. Vocabulary and structure are simple. Good supplement for class work. Subjects are interesting to students of junior and senior high level, and material can be introduced early. Some voices are somewhat monotonous. Verbatim texts in English and Spanish are included.

10-12 Cruz Anderson, María, and Nora
II-III Muchnik. **SPANISH AUDITORY COMPREHENSION EXERCISES.** EAV, 1963. Two 5 in. 3 3/4 ips. single-track, plastic tapes. (Serial No. Second Level, Units I and II TE 9035-36). Approx. 27 min. Student's Question and Answer Sheet. Teacher's Text. $11.90.

1E, 2E, 4E, 5E, 6E, 7E, 8E, 13E, 15E
Oral comprehension exercises patterned on New York Regents tests. Each reel contains 15 questions, each followed by a paragraph of 40-60 seconds listening time, after which the student chooses a multiple choice answer from the answer sheet. Excellent preparation for such tests as the College Board Listening Test. Teacher's Guide has text with answers, timing for each paragraph and instructions for using the exercises. Topics from Spanish and Spanish-American history, culture, and subjects of general interest.

10-12 Dixon, Robert J. **QUICK-CHANGE**
I-II **AUDIO DRILLS IN FUNDAMENTAL SPANISH.** Recorded by Thompson Ramo Wooldridge. REGENTS, 1961. Eighteen 5 in. 3 3/4 ips. single-track tapes. (Serial No. F-S161). $98.50. Teacher's Manual.

1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 11A, 12A, 13A, 15A
A variety of transformation drills to promote facility in basic structures.

10-12 ______. **EXPANDED QUICK-CHANGE**
II-IV **AUDIO DRILLS IN SPANISH.** Recorded by Thompson Ramo Wooldridge. REGENTS, 1961. Ten 5 in. 3 3/4 ips. tapes. (Serial No. F-S263). $98.50. Teacher's Manual.

1EEEA, 2E, 3E, 4EEEA, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A, 13A, 14A, 15A
Pattern drills teach forms of verbs, tenses, structure, and some idioms. Useful in a

language lab to reinforce classroom learning.

10-12 II Ginsburg, Ruth R., and Robert J. Nassi. **SEGUNDA VISTA.** ALLYN, 1964. Four 12 in. 33 1/3 rpm. discs. Approx. $24.00. Two 7 in. 3 3/4 ips. dual-track tapes (Listening and Speaking Practice). $30.00. Six 7 in. 3 3/4 ips. dual-track tapes (Structure Practice). $88.00. Text was evaluated in the 1962 SLOM.

1A, 2A, 3A, 4E, 5E, 6aE, 6bE, 7A, 8A, 12U, 14U

Contents appropriate. Voices clear and varied. Language authentic. No printed instruction.

K-6 I Halpert, Inge D. **CHILDREN'S PLAYWAY TO SPANISH.** JOLES, 1959. Two 7 in. two-speed (33 1/3 and 45 rpm.) discs or one 7 in. 3 3/4 ips. mylar tape. Spanish script. Parent's Guide, Picture Booklets, Picture Map. Records (Serial No. 519) $1.95. Tape (Serial No. #519T) $4.95. Extra Books $.50. Picture Maps (#516) $2.00. Enlarged Booklet Pictures $1.00.

1E, 2E, 3E, 4A, 5E, 6E, 7E, 8E, 9E, 10E, 11E, 12E, 13E, 14E, 15A

A unique but practical series designed as a beginner's course for the very young. Records may be played at 33 1/3 or 45 rpm. without distortion, but with change in speed. Questions and answers introduce basic vocabulary and language patterns, with questions numbered to correspond to illustrations in the picture booklet. Detailed parents' guide has useful suggestions for teaching; older students could follow the guide for self-teaching. Fun in the home or in the lower elementary grades.

4-6 III **LAGUNA LANGUAGE SERIES.** Read by César Romero. LAGUNA, 1962. Four 12 in. 33 1/3 rpm. discs (Serial Nos. LLS-6221, 22, 23, 24) and four books. $17.00. Teacher's Guide, $1.00. Additional books, $1.00 each. Single record, narration only, all four stories, $4.00.

1EEA, 2EEA, 3E, 4EAA, 5E, 6E 7E, 8E, 9A

Four children's tales: Los tres osos, Caperucita Roja, Los cuatro cantantes de Guadalajara, and El Flautista de Jamelín. On each disc one of the tales is well narrated and then repeated with pauses. Each disc is accompanied by a picture book with delightful illustrations.

10-12 III **SIXTEEN ANECDOTAS MODERNAS.** WILMAC, 1963. Two 12 in. 33 1/3 rpm. discs. (Serial No. WRS 550). $9.95. Text. Single disc. $5.95. Two 7 in. tapes with testing tape. $14.95.

1E, 2E, 4E, 5E, 6E, 7E, 8E

Delightful sketches in dialogue form with interesting and varied situations which students will enjoy. Language is fairly simple and vocabulary is appropriate. Recorded test questions are useful for checking comprehension in the classroom or lab. Accompanying pamphlet contains exact text of the anécdotas and of the tests, and suggestions for use of the material.

10-12 7-9 I-II **SOUNDS OF SPANISH.** EMC. One 5 in. 3 3/4 ips. single-track tape. (Serial No. DTS-X). $2.50. One 12 in. 33 1/3 rpm. disc. $1.50.

1E, 2E, 3E, 4E, 5E, 7E, 8A, 9A, 10A, 11A, 12A, 13A, 14A, 15A
Repetition of words and sounds for drill in pronunciation.

10-12 III-IV Wise, Consuelo E. **PATTERN DRILLS FOR LINGUATAPES.** EDU-TEK, 1961. Twenty 5 in. 7 1/2 ips. Tape Set. Series A and B. $102.00.

1E, 2E, 3EA, 4E, 5E, 6E, 7E, 8EAAA
Changes in days, months, seasons. Much repetition.

## DISCS & TAPES: LITERARY

10-12 II-IV Aesop. **FABULAS DE ESOPO.** Performed by Francisco Marrero. WILMAC, 1959. One 12 in. 33 1/3 rpm. disc. (Serial No. WRS 330). 45 min. $5.95. Text.

1A, 2E, 3E, 4E, 5E, 6E
Eighteen well-chosen favorites from Aesop's Fables narrated in slow and clear speech. Excellent for comprehension exercises, vocabulary building, for introduction to this classic and to the general category of folklore. The language is simple enough for use at second level, and the length of the selections makes its use practical.

7-12 IV-VI Álvarez Quintero, Joaquín and Serafín. **MANAÑA DE SOL.** Directed by Arthur Luce Klein. SPOKEN ARTS, 1963. One 12 in. 33 1/3 rpm. disc. (Serial No. 851). $5.95.

1E, 2E, 3E, 4E, 5E, 6E
A tender comedy about a park-bench encounter of two elderly people who had once been briefly in love.

10-12 IV-VI Arniches, Carlos. **LA FIERA DORMIDA.** Directed by Arthur Luce Klein. SPOKEN ARTS, 1963. One 12 in. 33 1/3 rpm. disc. (Serial No. 844). $5.95.

1E, 2E, 3E, 4E, 5E, 6E
A bitter-sweet comedy of 1943.

10-12 III-IV Bécquer, Gustavo Adolfo, and Pedro Antonio de Alarcón. **SPANISH SHORT STORIES.** FOLKWAYS, 1961. One 12 in. 33 1/3 rpm. disc. (Serial No. FL 9931). $5.95.

1EAAA, 2EEEA, 3EA, 4EEEA, 5EA, 6A
Readings by Jorge Juan Rodríguez of Bécquer's "El monte de las ánimas" and "La ajorca de oro" and Alarcón's "El libro talonario" and "Las dos glorias."

10-12 7-9 III-IV Cervantes, Miguel de. **DON QUIJOTE DE LA MANCHA.** Performed by Felix Borroso. EAV, 1962. One 5 in. 3 3/4 ips. tape. Filmstrip: 28 frames, 35 mm., color. Teacher's Text. Set $13.95.

(Tape) 1E, 2E, 3E, 4E, 6E
A tape of high quality which may be used independently or to accompany filmstrip. Excellent voice, intonation, and pace. The tape can be used for listening or in conjunction with the written text. It might be used for imitation to promote the acquisition of good intonation and proper reading speed.

(Filmstrip) 1E, 2E

# SPANISH

Excellent color photography and drawings taken from the movie "Don Quixote." All of the most famous episodes are included, and filmstrips can be used alone for free discussion if tapes are not available. Teacher's text shows division points where frames can be grouped for most effective use.

10-12 IV-VI **THE GOLDEN TREASURY OF SPANISH-AMERICAN VERSE.** Read by Manuel Durán. SPOKEN ARTS, 1962. One 12 in. 33 1/3 rpm. disc. (Serial No. 839). $5.95. Script and biographies of authors.

1E, 2E, 3E, 4E, 5E, 6E
Selections from Ercilla, Balbuena, Caviedes, Sor Juana, Olmedo, Bello, Heredia, Mármol, Martí, Gutiérrez Nájera, Casal, Silva, Darío, Herrera y Reissig.

10-12 IV-VI **GOLDEN TREASURY OF SPANISH VERSE.** Read by Ricardo Florit. SPOKEN ARTS, 1962. One 12 in. 33 1/3 rpm. disc. (Serial No. 829). $5.95. Script.

1E, 2E, 3E, 4E, 5E, 6E
Well-chosen and well-spoken readings from Santillana, Manrique, and Garcilaso to Rosalía de Castro and including Spain's major poets.

**GOLDEN TREASURY OF SPANISH PROSE.** Read by Manuel Durán. SPOKEN ARTS, 1962. One 12 in. 33 1/3 rpm. disc. (Serial No. 831). $5.95. Script.

1E, 2E, 3E, 4E, 5E, 6E
Selections from Jovellanos, Larra, Bécquer, Valera, Pereda, Ganivet, Galdós, Fray Luis de León, Cervantes, Lope de Vega, Quevedo, Feijóo. Well done.

10-12 IV-VI Hernández, José. **EL GAUCHO MARTIN FIERRO.** Read by Roberto García Pinto. FOLKWAYS, 1962. One 12 in. 33 1/3 rpm. disc. (Serial No. FL 9927). $5.95.

1EEA, 2E, 3E, 4E, 6E
Selected readings from the beginning of Martín Fierro, and also from La vuelta de Martín Fierro. Argentine accent.

9-12 V-VI _______. **MARTIN FIERRO.** Narrator: Alcides Dorado. Guitarist: Juvenal Barbosa. Recorded in U.S.A. SMC. One 12 in. 33 1/3 rpm. disc. (Serial No. SMC 1095). 48 min. $4.95. Teacher's Manual.

1E, 2E, 3E, 4E, 5E, 6E
This moving and human poem, beautifully narrated, describes the life of the gaucho and his love for freedom to roam over the plains of Argentina. The interpretation is exciting with beautiful guitar music in the background. It must be used at advanced levels due to the complicated language. Teacher's Manual as well as discussion of work and author and glossary of regional vocabulary.

10-12 III-VI Jiménez, Juan Ramón. **JUAN RAMON JIMENEZ READING HIS POETRY IN SPANISH.** CAEDMON, 1961. One 12 in. 33 1/3 rpm. disc. (Serial No. TC 1079). $5.95.

1E, 2E, 3A, 4E, 6E
The author reads some of his most ambitious poems: "Al Soneto con mi alma," "Paraíso," "Retorno fugaz," "A la poesía," "Flor que vuelve," "Conciencia plena," and

others. Good supplement to study of modern Spanish poetry in advanced classes. A printed text of the material would be valuable, but none is supplied with the disc.

10-12 IV-VI ______. **PLATERO Y YO.** Performed by Ricardo Fabregués. SMC. One 12 in. 33 1/3 rpm. disc. (Serial No. SMC 1091). $4.95. Text.

1E, 2E, 3E, 4E, 5E, 6E
Delightful and effective reading by a native speaker. Excellent voice and diction. Musical background is appropriate and well done. An accompanying booklet gives the text of the selections and notes the playing time of each.

10-12 IV-VI **LITERATURA HISPANICA.** Narrated by Ricardo Fabregués. Recorded in U.S.A. SMC. One 12 in. 33 1/3 rpm. disc. (Serial No. SMC 1092). 31 min. $4.95. Text.

1E, 2E, 3A, 4E, 5E, 6E
Literary selections of good quality, narrated by native speaker. Valuable aid in the study of literature at advanced levels. Several poems of Antonio Machado, Cervantes, Juan R. Jiménez; Pablo Neruda's "Alturas de Macchu Picchu," Calderón's "La vida es sueño," Manrique's "Coplas;" selections from Azorín and Gabriela Mistral. Excellent for native intonation and authentic interpretative reading. Each band is identified and timed.

10-12 III-IV Lope de Vega. **LOS MELINDRES DE BELISA.** Directed by Arthur Luce Klein. SPOKEN ARTS, 1963. One 12 in. 33 1/3 rpm. disc. (Serial No. 843). $5.95. Script.

1E, 2E, 3E, 4E, 5E, 6E
An excellent performance of one of Lope de Vega's best comedies.

## DISCS & TAPES: SONGS

10-12 III-IV **CANTE JONDO.** Performed by Chinin de Triana and Emilio Bonet. FOLKWAYS, 1963. One 12 in. 33 1/3 rpm. disc. (Serial No. FW 8723). $5.95.

2A
Authentic flamenco music sung with guitar accompaniment. Translation by Melitta del Villar. Especially useful for students of folklore.

10-12 7-9 **CARLOS GARDELL CLASSICS.** Performed by Carlos Gardell. CAPITOL REC. Two 12 in. 33 1/3 rpm. discs. (Serial No. TBO 10137). $7.98.

2E
Collection of tangos, milongas, and waltzes beautifully sung with Argentine accent. Excellent for listening.

K-6 **LATIN AMERICAN GAME SONGS.** Performed by singers and instrumentalists. Recorded in U.S.A. BOWMAR REC. or MILLS, 1959. One 12 in. 33 1/3 rpm. disc. $4.95. Song book by Ruth De Cesare. Illus. 17 pp. Piano accompaniment. Paper $1.00.

(Disc) 1E, 2E, 6E

(Song Book) 1EA, 2A
The songs, sung first in English and then in the FL, include

old favorites (Arroz con leche, San Severino), one song for which only English words are given, one in Honduran dialect, one in Creole, and one in French. The accompanying song book gives words and music and directions in English for playing the games. Excellent for listening but not for imitation.

4-9 **LET'S LEARN SPANISH SONGS.** Jesús de Jerez, singer and guitarist. EAV, 1963. One 7 in. two-track, plastic tape. (Serial No. MF 370). 34 min. $6.95.

1E, 3E, 4E, 5E, 6A
Rhythmical, easy-to-learn songs with excellent guitar accompaniment. Each is played three times--first for listening, then line by line for imitation, then for singing alone. Stimulating for classroom use as well as for club or special activities. Participation of the teacher is not required.

7-12 V-VI **MEXICAN SONGS.** Recorded in Mexico. RCA. 15 discs. $3.32 each.

2A
A series of records with six popular Mexican songs on each side, sung by popular artists, including Jorge Negrete and in all cases accompanied by a Mariachi orchestra.

10-12 V-VI **THE SOUND OF OLD MEXICO.** Performed by Tony Aguilar, Rosa de Castilla, Perez Meza, and Rosa Quintana. CAPITOL REC. One 12 in. 33 1/3 rpm. disc. (Serial No. T 10044). $3.98.

2A
Popular Mexican songs well sung.

**ELEMENTARY READERS**

10-12 V-VI Cervantes, Miguel de. **LA GITANILLA.** 5th ed. Abridged, simplified. Ed. William T. Tardy. Adapted by María de la Luz. NAT. TEXT, 1962. Illus. 114 pp. $2.95. One 3 3/4 ips. single-track tape with text. $8.00. One 7 1/2 ips. single-track tape with text $9.25. (Tapes are of the first 8 chapters of the book). Additional copies of text $.40.

1E, 2E, 3A, 4A, 5A
A good adaptation. The text has been shortened but the language is genuine modern Spanish.

K-6 I-II Leaf, Munro, and Nina Forbes Bowman. **EL CUENTO DE FERDINANDO.** Tr. Pura Belpré. VIKING, 1962. Illus. 68 pp. $2.00. Tape and Teacher's Guide.

(Text) 1E, 2EEAA, 5E
The story of Ferdinand the Bull attractively presented, charmingly illustrated. Good for FLES enrichment materials or for library.

(Tape) 1EAA, 2EAA, 4EAA, 5EEA, 6EAA, 7E, 8EA, 10A, 11E, 12E, 14E, 16E
Excellent narration by Juan A. Sánchez. Booklet with exercises, drills, vocabulary, and instructions for the teacher completes the package. Highly recommended.

K-6 I-II Lionni, Leo. **SUIMI.** Tr. Teresa A. de la Haba. RANDOM, 1963.

Many color illus. 30 pp. $3.50.

1EEA, 2EAAU, 5E
Beautiful collection of fancifully created designs with captions. Vocabulary is fairly difficult and book would best be utilized by teacher reading it to children and explaining the necessary vocabulary items. This book would be loved by children and they would probably memorize rather than read it. No end vocabulary or notes.

10-12 II Martel, José, and Hymen Alpern. **LEER, PENSAR Y HABLAR.** AMERICAS, 1963. Illus. 204 pp. $3.00.

1A, 2A, 3E, 4U, 5E
A rather interesting collection of "Minute Mysteries." But the exercises through which the reader solves the mysteries are unvaried and after 36 units, the monotony is unrelieved.

K-3 I Pastor, Angeles. **PUERTAS DE LA LUZ.** 3 vol. series. LAIDLAW, 1959-60. Many color illus. Approx. 130 pp. ea. vol. Vols. I and II, $1.50 ea. Vol. III, $1.60.

1E, 2E, 5E
Three volumes as follows: **CAMPANILLITAS FOLKLORICAS, ESTA ERA UNA VEZ BAJO LAS PALMERAS,** and **ESTA ERA UNA VEZ BAJO LOS YAGRUMOS.** The first consists of rhymes, songs, and riddles of the kind learned by the pre-school Spanish-speaking child, and the other two volumes are fairy tales and animal stories suitable to be read to Spanish speakers in grades 1-3. Attractively illustrated and well bound. Welcome supplementary material for teachers, some or all of whose pupils are native speakers.

K-6 I ______, et al. **POR EL MUNDO DEL CUENTO Y LA AVENTURA. 7 vols.** each with Teacher's Manual. 3 elementary workbooks. LAIDLAW, 1962-63. Many color and b&w illus. Approx. 225 pp. ea. vol. Workbook: Mis juegos y cuentos. (Apresto) $.45; ¿A jugar y a gozar? (Precartilla) $1.11. ¡A la escuela! (Cartilla) $1.20. Libro I. **AMIGOS DE AQUI Y DE ALLA,** $1.26. Manual del maestro, $.80. Libro II, Nivel I. **PUEBLO Y CAMPO,** $1.59. Manuel del maestro, $.45. Libro II, Nivel II. **SORPRESAS Y MARAVILLAS,** $1.59. Manual del maestro, $.45. Libro III. **POR ESOS CAMINOS,** $1.74. Manual del maestro, $.45. Libro IV. **NUESTRO MUNDO MARAVILLOSO,** $1.98. Manual del maestro, $.45. Libro V. **AVENTURAS POR MUNDOS DESCONOCIDOS,** $2.04. Manual del maestro, $.45. Libro VI. **UNA MIRADA AL PASADO,** $2.10. Manual del maestro, $.45.

1E, 2EEA, 3E, 4E, 5E
A very attractive set of readers for Spanish-speaking children, sequentially planned, well illustrated and bound. Produced specifically for Puerto Rican children, these texts have an American pedagogical design. The occasional local vocabulary items would not diminish their usefulness for Spanish speakers in various parts of the United States.

7-9 I Tardy, William H. **EASY SPANISH READER. 5th ed.** Rev. and enl. NAT. TEXT, 1964. Many illus. 236 pp. $3.00. One 3 3/4 ips. single-track tape. $8.00. One 7 1/2 ips. single-track tape. $9.25.

1A, 2A, 3A, 4U, 5U

The cognate approach to early reading. Dull in content and typography. Verses for memorization. Part III has a simplified version of the Lazarillo.

7-9<br>
4-6<br>
I-II

Titus, Eve. **ANATOLE**. Tr. Alfredo A. Cecchini. ACME, 1960. Color and b&w illus. 32 pp. $2.95.

1E, 2EAA, 5EAA
An authentic translation of the story of Anatole, a cheese-sampling mouse. Designed for Argentine children, the book should appeal to young American readers with at least a level II knowledge of Spanish, as well as Spanish-speaking American children. Poor quality paper, but good, attractive binding. No exercises or end vocabulary.

10-12<br>
7-9<br>
II

Traven, B. **EL TESORO DE LA SIERRA MADRE**. Ed. Mario B. Rodríguez. APPLETON, 1963. Illus. 228 pp. $2.45.

1EAAA, 2AAAU, 3A, 4A, 5A
A shortened and simplified version of the Spanish translation of Traven's adventure novel, which still maintains a good deal of its interest. Limited traditional exercises. Notes appear on page facing text.

10-12<br>
7-9<br>
II

Wofsy, Samuel A. **DIALOGOS ENTRETENIDOS**. SCRIBNER, 1962. Illus. 207 pp. $3.75.

1A, 2A, 3EAAA, 4A, 5EAAA
Fifteen selections, most of them light and appealing to adolescents, carefully and generally successfully adapted from Spanish sources. A number of pieces are arranged for dramatization. Good variety of exercises of old and new types. Numerous footnotes.

## FILMS: DRAMATIC & DOCUMENTARY

10-12<br>
IV-VI

**ASI VIVEN LOS HUERFANOS**. Producer: Henry Kakehashi. Filmed in Mexico. IFB, 1962. 16 mm. 10 min. Narrated. Color purchase $110.00. Rental $5.00. Tape $7.50. Filmstrip $6.00. Guide $.29.

1E, 2EEEEA, 3EEEEA, 4E, 5E, 6EEEEA, 7EEEEA, 8E, 9EEEEA, 10EEEA
A visit to an orphanage near Mexico City where boys are trained to be useful Mexican citizens by learning any one of various trades. Some later are sent to a technical school or even to a professional school.

10-12<br>
IV-VI

**LA CIUDAD DE LOS NIÑOS**. Filmed in Mexico. TRANS-WORLD. Color 35 mm. B&W 16 mm. 102 min. Dialogue. Apply for price. Teacher's Manual.

1A, 2EEA, 3EAA, 4AAU, 5A, 6A, 7A, 8EAA, 9U, 10AAU
Story of a humble priest who devotes his life to rescuing abandoned children of his parish. Despite the revolt of some leaders, he continues his work and wins the respect of all. Stars Arturo de Cordoba. Voices at times too soft.

10-12<br>
7-9<br>
III-IV

**UNA ESTANCIA EN LAS PAMPAS ARGENTINAS**. Filmed in Argentina. CORONET. 16 mm. 10 min. Narrated. B&W purchase $60.00.

1E, 2E, 3A, 4E, 5E, 6E, 7E, 8E, 9E

Good presentation of prosperous farm. Child as one focus of attention. Animated maps show Argentina's temperate-zone location.

10-12 II **FABRICANTES MEXICANOS DE OLLAS.** Filmed in Mexico. BAILEY. 16 mm. 9 min. Color purchase $100.00. Rental $5.00. Teacher's Guide. Script.

1EEAA, 2EEAA, 3EEEA, 4EEEA, 5EEEA, 6EAAA, 7EEEA, 8EEEA, 9EEA, 10EEA

Scene set in the Mayo Indian village of Ubalama shows importance of clay jars in Mexican life, how they are made, and how a primitive industry has retained its importance in modern times.

10-12 IV-VI **MARCELINO, PAN Y VINO.** Filmed in Spain. TRANS-WORLD. 16 mm. 86 min. Dialogue. B&W. Apply for price. Partial text.

1E, 2E, 3E, 4E, 5E, 6E, 7EEEAA, 8E, 9AUUU, 10EEAA

Marcelino is a foundling left at the gate of a Franciscan monastery. He is reared by the brothers, finds a friend in a figure of Christ that he finds in the attic, and dies miraculously. A very touching film, and deeply religious.

10-12 III-IV **OAXACA: CIUDAD DE BAILES.** Filmed in Mexico. FA, 1963. 16 mm. 11 min. Narrated. Color purchase $120. Manual.

1EEA, 2EEEA, 3EEEA, 4EEEA, 5EEEA, 6EEEA, 7EEEA, 8EEEA, 9EEEA, 10EEEA

Shows festivities and costumes of the region, ancient dances including the "Jarabe Mixteco," pottery industry, scenes of Monte Albán, weaving, and other scenes typical of this region of Mexico.

10-12 III-IV **EL ORGANILLERO DE MADRID.** Filmed in Spain. IFB, 1963. 16 mm. 14 min. Narrated. Color purchase $180.00. Apply for rental. Handbook $.25.

1E, 2EEA, 3E, 4EAAAA, 5EEEAU, 6EEEEA, 7EEEA, 8E, 9EEAAA, 10A

An organ grinder in Madrid is following crowds as he goes about making music in the streets of Madrid, thus showing parts of the city.

7-9 II **PABLO DE YUCATAN.** Filmed in Mexico. HOEFLER. 16 mm. 15min. Narrated, animated. Color purchase $115.00. Script.

1A, 2E, 3A, 4E, 5E, 6A, 7A, 8E, 9E, 10A

Yucatan without Chichén or Uxmal seems somewhat pointless.

10-12 III-IV **DE PASEO POR XOCHIMILCO.** Filmed in Mexico. IFB, 1963. 16 mm. 10 min. Narrated. Color purchase $110.00. Rental $5.00. Script. Filmstrips. Tape.

1E, 2EEEA, 3E, 4E, 5E, 6EEEA, 7EEEA, 8E, 9EEEA, 10EEEA

A trip to the famous Xochimilco floating gardens.

10-12 III-IV **PLATEROS Y TEJEDORES DE TAXCO.** Produced by Henry T. Kakehashi. Filmed in Mexico. IFB, 1963. Script and vocabulary by Carlos Castillo. 16 mm. 10 min. Narrated. Color purchase $110.00. Rental $5.00. Tape and Filmstrip $12.95. Guide $.29.

1E, 2E, 3E, 4E, 5E, 6EEEEA, 7EEEEA, 8E, 9EEEEA, 10EEEA
Visits to the silversmiths and weavers of this historic Mexican city.

7-9 **PUEBLITOS DE MEXICO.** Produced
4-6 by Henry Kakehashi. Filmed in
I Mexico. IFB, 1963. 16 mm.
10 min. Narrated. Color purchase $110.00. Rental $5.00. Script $.29. Tapes. Filmstrips.

1EEEA, 2EEEA, 3EEEA, 4E, 5E, 6EEEA, 7EEEA, 8E, 9EEEA, 10EEEA
Two ancient villages near Orizaba in the process of evolution toward 20th-century life.

10-12 **PUEBLO MEXICANO DE CALDEROS.**
II-III Produced by Stuart Roe. Filmed
in Mexico. BAILEY. 16 mm. 8 min. Narrated. Color purchase $100.00. Rental $5.00. Guide.

1E, 2EA, 3EA, 4EA, 5E, 6EA, 7EA, 8E, 9EA, 10E
Story of life in a little village in the mountains of central Mexico, where each family has its own backyard foundry for copper-making. Industry follows same old ways as centuries ago. After articles are made, each family takes its wares to market place to trade and enjoy the fiesta which follows.

10-12 **PUEBLO MEXICANO DE PESCADORES.**
II Produced by Stuart Roe and
Richard Guttman. Filmed in Mexico. BAILEY. 16 mm. 8 min. Narrated. Color purchase $100.00. Rental $5.00. Guide. Script.

1E, 2E, 3E, 4E, 5E, 6E, 7E, 8E, 9E, 10E
Inhabitants of Janitzio, in Lake Pátzcuaro, Mexico, and its primitive inhabitants, who depend on fishing for their livelihood. While men go out to fish, women repair nets and weave new ones from raw cotton fibers.

10-12 **TAXCO: CIUDAD DE PLATA.** Filmed
II-III in Mexico. FA. 16 mm. 11 min.
Narrated. Color purchase $120.00. Teacher's Guide. Script.

1EEEA, 2EEEA, 3EEEA, 4EEEA, 5EEEA, 6EEEA, 7EEEA, 8E, 9EEEA, 10E
An overview of Taxco, showing the history of the silver mines and relics of the days of the Conquistadores.

10-12 **LA VIDA DE LA COMUNIDAD ESPAÑOLA.**
7-9 Produced by William Gumbiner.
II-III Filmed in Spain. BAILEY. 16 mm.
15 min. Narrated. Color. Apply for price. Guide. Script.

1EEEA, 2EEEA, 3E, 4EEEA, 5EEA, 6E, 7EAA, 8EAAA, 9E, 10EAAA
Story of a landowner who lives in a Castilian pueblo, telling of his hardships, daily activities of family. Shows children playing in a country school, visits to Madrid. In the small provincial town there prevail many ancient and unchanged customs, yet people seem to live a happy life.

10-12 **LA VIDA URBANA.** Produced by
7-9 Henry T. Kakehashi. Filmed in
II-III Mexico. IFB, 1963. 16 mm. 10
min. Narrated. Color purchase $120.00. Rental $5.00. Guide $.29. Tapes. Filmstrips.

1E, 2E, 3E, 4E, 5E, 6E, 7E, 8E, 9EEEEA, 10E
A visit of important sections

of Mexico City, such as some central streets, the Paseo de la Reforma, Mercado de Lagunilla, and a modern coeducational school.

10-12 **VISLUMBRES DE MADRID Y TOLEDO.**
III-IV Filmed in Spain. IFB, 1963. 16 mm. 17 min. Narrated. Color purchase $180.00. Rental $9.00. Tape $7.50. Student's Handbook $.39.

1A, 2E, 3A, 4A, 5E, 6E, 7E, 8E, 9E, 10E
A variety of views of historical Madrid and Toledo, as well as modern Madrid. Student Handbook contains narration, exercises, and vocabulary.

### FILMS: LANGUAGE

10-12 **CADA DIA SE MAS.** Filmed in Mexico. IFB, 1963. 16 mm. 16 min.
II Dialogue. Color purchase $180.00. Tape $7.50. Student Handbook $.39.

1E, 2E, 3A, 4E, 5E, 7E, 8E, 9E, 10E, 11E
Shows typical activities in a Mexican school.

10-12 **EL CUENTO DE HANSEL Y GRETEL.**
7-9 Produced by Raymond Harryhausen.
I BAILEY. 16 mm. 11 min. Narrated. Animated puppets. Color purchase $120.00. Rental $6.00. Guide. Script.

1E, 2E, 3E, 4E, 5E, 7E, 8E, 9E, 10E, 11E
An excellent Spanish version of the familiar tale.

4-6 **FRAY FELIPE.** Filmed in U.S.A.
I FA, 1963. 16 mm. 15 min. Narrated. Animated cartoon. Color purchase $160.00. B&W $80.00. Teacher's Guide. Study Guide. Script.

1EEA, 2EEA, 3EEA, 4EEA, 5EEU, 7E, 8E, 9EEU, 10EEA, 11E
Description of monastery life and work. Sense of humor and interest for young viewers. Excellent for listening comprehension and reinforcements of structures and vocabulary.

### FILMSTRIPS & SLIDES

10-12 Adelberg, Peter. **SPANISH ART**
7-9 **COLOR SLIDES.** Filmed in Spain. EURO. ART. 82 slides 2" x 2". Cardboard mounting. English captions. Color $2.50 for originals. B&W $1.50 for duplicates.

1E, 2E
Photographs, mostly in El Prado Museum. Seventy-nine original photos of paintings by El Greco, Goya, Murillo, Velázquez, Picasso, and Dali.

K-6 **LA GALLINA FINA.** Filmed in
I U.S.A. STUDYSCOPES. 35 mm. Drawings. One 33 1/3 rpm. disc. Book. Color filmstrip, record, and book $10.00. Record and book $5.50. Extra books $.25.

(Filmstrip) 1A, 2A

(Disc) 1E, 2E, 3E, 4E, 5E, 6E, 7E, 8E, 9E, 10E
Story of The Little Red Hen. Effective Spanish. Filmstrip coordinates with record and book.

7-9 **SOUTH AMERICAN REPUBLICS.**
4-6 Series A and B. Filmed in Argentina, Chile, Uruguay, Brazil, Bolivia, Paraguay. VERDE. Photographs, drawings, maps. Spanish captions. $37.00 each. $66.60 set. Teacher's Guide.

1E, 2EA
Excellent series of well-chosen pictures, useful in stimulating interest in the culture of the countries. They would lend themselves to free oral description and discussion. Quality is generally good. Teacher's Guide in Spanish and English. One 7 in. tape in preparation for each series.

**INTEGRATED PROGRAMS**

10-12 7-9 II **A-LM SPANISH: LEVEL TWO** by Mary P. Thompson and Staff of Modern Language Materials Development Center. HARCOURT. 1964. Textbook (9 units plus last 3 units of Level One). 337 pp. $3.80. Practice Record Set (box of nine 7 in. 33 1/3 rpm. discs) $4.60. Student Test Answer Forms (booklet of 48 perforated pages) $.60. Classroom/Laboratory Materials: 7 1/2 ips. Tape Set (forty 7 in. full-track, Tenzar reels) $120.00 or 33 1/3 rpm. Record Set (twenty 12 in. discs) $44.00. 7 1/2 ips. Listening-Comprehension Testing Tape Set (four 7 in. full-track, Tenzar reels) $20.00. Teacher's Manual $2.00.

(Text) 1EA, 2E, 3E, 4A, 5A, 6E, 7A, 8A, 9E, 10A, 11E, 12E, 13E
Structure presented sequentially and logically. Excellent grammar analysis. Strong in listening and speaking skills. Reading is limited and writing practice is truly lacking.

(Discs & Tapes) 1A, 2E, 3E, 4A, 5A, 6E, 8E, 9E, 12E, 13A, 14A, 15E
Tapes are closely correlated with text material, and are of good quality. Pauses properly spaced. Clear and concise directions. Voices are occasionally guilty of over-correction. The intervocalic "D" is an example.

(Teacher's Manual) 1E, 2A, 3E, 4A, 5E, 6E
Many valuable suggestions for the teacher. Strong in structure and testing.

10-12 III **A-LM SPANISH: LEVEL THREE** by Mary P. Thompson and Staff of Modern Language Materials Development Center. HARCOURT, 1964. Textbook (12 units plus last 2 units of Level Two). 432 pp. $5.20. Practice Record Set (box of six 7 in. 33 1/3 rpm. discs). $3.60. Student Test Answer Forms (booklet of 80 perforated pages) $.80. Classroom/Laboratory Materials: 7 1/2 ips. Tape Set (thirty 7 in., full-track, Tenzar reels) $100.00 or 33 1/3 rpm. Record Set (twelve 12 in. discs) $40.00. 7 1/2 ips. Listening-Comprehension Testing Tape Set (four 7 in., full track, Tenzar reels) $20.00. Teacher's Manual (in preparation) $2.00.

(Text) 1A, 2E, 3E, 4A, 5A, 6E, 7E, 8A, 9E, 10A, 11E
Format follows that of the other levels in the series. Reading selections and writing exercises are included.

(Discs & Tapes) 1A, 2E, 3E, 4A, 5A, 6A, 7E, 8E, 9E, 12E, 13A, 14A, 15E
Taped material includes all structure drills in text as well as Basic Sentences. Some utterances seem extremely long, purpose seems to be memorization rather than structural mastery. Some voices, particularly female, are unattractive. Many cases of distortion due to over-correction: "estudiantil" and intervocalic "D". Much stress given to obscure grammatical points.

## SPANISH

**ESPAÑOL: ENTENDER Y HABLAR** (Level I) by Gregory G. LaGrone, Andrea Sendón McHenry, and Patricia O'Connor; **HABLAR Y LEER** (Level II) by Gregory G. LaGrone, Andrea Sendón McHenry, and Patricia O'Connor; **LEER, HABLAR Y ESCRIBIR** (Level III) by Elizabeth Keesee, Gregory G. LaGrone, and Patricia O'Connor. HOLT, 1961-63.

**ENTENDER Y HABLAR:** Classroom Materials: Sequential Tape Recordings, twenty-one 7 in. 7 1/2 ips. dual-track reels, available free of charge, on loan for duplication; Programmed Tape Recordings, twenty-one 7 in. 7 1/2 ips. full-track reels, $220.00; Flashcards, set of 60, $20.00; Unit Quizzes and Key, set of 19, $.72; Tests and Key, set of 4, $.60; Grading Chart, free to teacher. Teacher Materials: Textbook, teacher's edition, 2 vols., Vol. I, 296 pp., $4.80, Vol. II, 281 pp., $4.80, free on adoption of Student's Book; Demonstration films available. Student Materials: Textbook, 359 pp., $4.12; Workbook (*Cuaderno de ejercicios*), 118 pp., $1.48; Record Album, set of ten 7 in. 33 1/3 rpm. discs, $5.59.

(Text) 1A, 2U, 3A, 4A, 5A, 6A, 7A, 8A, 9U, 10A, 11A, 13A
Each unit has 20 basic dialogue sentences, a question-answer exercise, a pattern-practice drill, and a conversation exercise. There is a review every 5th chapter. From Unit 6 on, in Topics for Reports, the student through properly-learned habits has a chance to manipulate language on his own. Book is clearly laid out and organized. Paucity of structure. Little correlation between lessons. No writing practice.

(Tapes) 1A, 2E, 3A, 4E, 5E, 6E, 7E, 8E, 9A, 10E, 12U, 13A, 14U, 15A
Sequential tape recordings follow exactly the sequence of the Student's Book. Reels 21 contain the four aural-comprehension tests keyed to the printed test. Programmed tape recordings contain same materials as sequential tape recordings but the materials are arranged differently. Tapes are of excellent quality, clear voices, no interference. In later units many utterances are too long. Not enough partial utterances. In many drills students are not required to make changes in pattern. First part of pattern is given as is the second part, consequently students merely put the two parts together.

**HABLAR Y LEER:** Classroom materials: Sequential Tape Recordings, twenty-one 7 in. 3 3/4 ips. full-track reels, available free of charge, on loan for duplication; Programmed Tape Recordings, twenty-one 7 in. 3 3/4 ips. full-track reels, $210.00; Display Photographs, set of 16, $10.00; Tests, $.60, Key is gratis upon adoption of the Student's Book; Filmstrips, Booklet, Filmstrip Tape, (*El Mundo Hispánico*), Tape Set, four 7 in. 3 3/4 ips. double-track reels, (Spanish on track one, English on track two), $40.00, Filmstrips (18) and Script Booklet, $72.00, Additional Script Booklet, $3.60, Complete package,

$94.00. Review Exercises for Español: Entender y Hablar, Record Set, two 12 in. 33 1/3 rpm. discs, $5.95 or one 7 in. 3 3/4 ips. full-track tape, $10.00. Teacher Materials: Teacher's Manual, 300 pp., paper $4.00, free on adoption of Student's Book. Student Materials: Textbook, 539 pp., $5.80; Student Practice Record Set, six 7 in. 33 1/3 rpm. discs, $5.59.

(Text) 1A, 2A, 3A, 4E, 5A, 6A, 7E, 8A, 9A, 10E, 13E
Units begin with vocabulary explanations in Spanish. Dialogues and reading selections are culturally authentic. Later units contain excerpts from literature. Lack of variety of pattern practice. Paucity of writing practice. Grammatical explanations in Spanish may prove difficult. Tremendous amount of structure presented. Book is extremely difficult in comparison to Entender y Hablar. There is doubt that Book II can be used effectively immediately after Book I.

(Tapes) 1A, 2E, 3E, 4E, 5E, 6A, 7E, 8E, 9A, 11A, 12A, 14A, 15E
All the material in the text is included on the tapes. Variety of voices. Normal conversational speed employed. Drill exercises well planned. Useful oral tests are an important feature. Review materials can also be used for home study.

**LEER, HABLAR Y ESCRIBIR.** Classroom Materials: Tape Set, nine 7 in. 3 3/4 ips. full-track reels, $90.00, also available on loan for duplication. Teacher Materials: Teacher's Manual, 166 pp., paper $3.40. Student Materials: Textbook, 418 pp., $6.20.

(Text) 1A, 2A, 3A, 4A, 5A, 6A, 7E, 8A, 9U, 10A, 11E, 13E
A great deal of excellent reading material dealing with a multitude of topics. Great cultural value. Absolutely no explanation of structural points. Paucity of exercises in comparison to length of reading selections. Extremely long book.

(Tapes) 1A, 2E, 3E, 4E, 5E, 6A, 7E, 8E, 9A, 11A, 12A, 14A, 15E
Are excellent and contain much difficult but useful material. Occasionally, conversations among several persons breaking in on one another, in rapid, informal speech are presented, and these are quite helpful in testing student's comprehension.

NOTE: Introducing Spanish and Primer Curso, for which evaluations follow, are parts of the Holt Spanish Aural-Oral Series Beginning in the Elementary School, by the editorial staff of Holt, Rinehart & Winston (Robert Brooks, Frederick D. Eddy, Judy Franklin, Elizabeth Keesee, Elizabeth Michael, Patricia O'Connor, Freeman Twaddell). Other materials in this series are forthcoming. The concept of the series is to allow FLES students to begin audio-lingual study of Spanish at any grade level by using materials appropriate to the particular age level. All materials are designed to lead directly into the Integrated Program Español: Level I, Entender y Hablar.

## SPANISH

4-6
I
**INTRODUCING SPANISH.** Ed. Robert Brooks, et al. HOLT, 1964. Student's Text, 70 pp., $2.96. Teacher's Manual, 326 pp., $4.80, free to teachers upon adoption of Student's Text. Cutouts and Posters, $76.00. Display Board, $24.00. Carrying Case, $24.00. Student Discs in preparation. Selected Tape Program: six 7 1/2 ips. dual-track reels, $60.00 or six 3 3/4 ips. full-track reels, $60.00. Full tape recording program in preparation.

The text consists entirely of colored drawings. The Teacher's Manual gives detailed suggestions for teaching Introducing Spanish including methods for maintaining a balance between the learning of new materials and the review or varied use of older materials in each class meeting. Comprehensive, imaginative. Copiously illustrated.

4-6
I
**PRIMER CURSO.** Ed. Robert Brooks, et al. HOLT, 1964. Student's Text, 138 pp., $3.88. Teacher's Manual, 295 pp., $4.80, free to teachers upon adoption of Student's Text. Display Charts, $48.00. Student Discs in preparation. Selected Tape Program and Full Tape Program also in preparation. (May be used as a first text or to follow Introducing Spanish).

Text has both colored drawings and printed materials. The Teacher's Manual includes essential materials of the Student's Text plus optional and alternative materials. The regular pattern consists of a warm-up, new materials, review of some earlier materials, and a recapitulation of the new materials of the day. "Teaching Notes" and "Optional Material" are helpful features of this valuable manual.

NOTE: The Adventures of Miguelito, for which evaluations follow, and designed for a FLES program, can be used to precede La Familia Fernández.

4-6
I
**THE ADVENTURES OF MIGUELITO** by Charles H. Herbert, Jr. EBF, 1965. Thirty Student Books, 96 pp. ea., 75 full-page illustrations, each keyed to an audio lesson. Twenty 12 in. 33 1/3 rpm. discs. Seventy-five sequential, 10-minute lessons, each in 4 parts--complete with exercises. Teacher's Guide, 196 pp. Complete package, $104.00, one unit. Second unit in preparation. Units I and II: 60 Student Books, 150 lessons (1-75 and 76-150), 40 records. Complete package (two kits), $197.00. Additional books of either half, $.85 each.

Student's Text consists of b&w drawings correlated with material from the Teacher's Manual. Some reading material in English about Mexico, the only country mentioned. Teacher's Manual contains a great deal of vocabulary with explicit instructions to teacher at the beginning. Structure is presented but not so that definite concepts are taught. Main defect is over-emphasis on nouns. Units do not build to a point where a situation can be discussed.

Discs are an integral part of the program and are of excellent quality. Good voices, clear, no interferences, appropriate pauses.

Although vocabulary is not presented in lists, many words merely follow the same utterance and thus approximate a vocabulary list.

10-12 **LA FAMILIA FERNANDEZ.** Level I.
7-9 Developed by John W. Oller
I-II with the Department of Education of Mexico. EBF, 1963. Student's Text for Reading and Writing, Lessons 1-54, 128 pp., paper. Student's Visually Cued Text for Speech and Grammar, Lessons 1-54, approx. 160 pp. Fifty-four Filmstrips, 1,067 frames, color photographs. Fifty-four 16 mm. Films, color, 70 hrs., 80 to 180 min. ea. Integrated Taped Exercises and Drills: Fifty-four 7 in. 3 3/4 ips. reels. Test Tapes: Fifty-four 5 in. 3 3/4 ips. reels. Teacher's Manual for film-and-text course being revised. Total purchase price, $2,050 (includes 25 of each student text). Levels II and III are in preparation.

(Text) 1E, 2A, 3E, 4E, 5A, 6A, 7E, 8E, 9A, 12A, 13E
Text is well integrated with audio and visual sections of program. Greatest defect is in development and presentation of structure, which is not organized according to difficulty. Analysis is totally lacking, and there is insufficient variety of drill. Little opportunity for writing practice. Book is culturally oriented toward Mexico. Many "mejicanismos."

(Filmstrips) 1E, 2E
Beautifully illustrated, high quality reproduction, culturally authentic, integral part of program. Do not necessarily insure precise comprehension.

(Films) 1EAA, 2E, 3EA, 4E, 5E, 6E, 7E, 8E, 9E, 10E
Series of situational dialogues of everyday experiences of a typical middle-class Mexican family. Designed to meet requirements of 3 years of junior high school or 2 years of high school.

(Tapes) 1A, 2E, 3A, 4E, 5E, 6E, 7A, 8E, 9E, 10E, 12U, 13A, 14A
Recording is of high quality. Entire program is recorded. Directions in English. Good variety of voices. Child's voice is weak. Difficulty of structure increases rapidly.

### LITERARY TEXTS

10-12 Adams, Nicholson B., and John E.
III-VI Keller. **ESPAÑA EN SU LITERATURA.** NORTON, 1962. Simplified. Extracts. Illus. 380 pp. $4.95.

1E, 2EAA, 3EEA, 4EEA
A carefully annotated introductory anthology, covering the whole sweep of Spanish literature, with relatively generous space given to the 20th century. An end vocabulary supplements the notes. Both selections and illustrations are tastefully chosen to give historical perspective. Recommended for selected or advanced students.

10-12 Adrian, Gustave W., ed. **MODERN**
IV-VI **SPANISH PROSE AND POETRY.** MACMILLAN, 1964. 216 pp. Paper $2.95.

1E, 2E, 4A
A selection of 20th century prose and poetry from 14 authors including Pío Baroja, Antonio Machado, Unamuno, García Lorca, Cela, and Delibes. Each selection has full footnotes and is followed by a cuestionario and other exercises. Recommended for advanced students.

10-12
V-VI
Antón Andrés, Angel, ed. **LIBRO DE LECTURAS**. HUEBER, 1958. Abridged. 180 pp. Paper $1.70.

1EEAA, 2EAAA, 3EAUU, 4A
Printed in Germany, this book has notes in both Spanish and German, but no end vocabulary. There is no introduction either, or explanatory material about the authors of the selections, which range from El Conde Lucanor to parts of the Quijote, from popular tales to Pío Baroja. Stress is on folk tales and older Spanish literature.

10-12
IV-VI
Barrett, Linton Lomas. **FIVE CENTURIES OF SPANISH LITERATURE FROM THE CID THROUGH THE GOLDEN AGE**. DODD, 1962. Abridged. 352 pp. Paper $4.45.

1EEEA, 2EEEA, 3EEAA, 4EAAA
An anthology of many outstanding works from The Cid to the Golden Age. Selections illustrate national traits and thought patterns and are long enough to be meaningful. Notes in English are full and helpful and make the anthology useful for introducing literature to the beginning student or to the adult interested in literary history.

10-12
IV-VI
Buero Vallejo, Antonio. **LAS MENINAS**. Ed. Juan R. Castellano. SCRIBNER, 1963. Illus. 237 pp. Paper $2.75.

1EAAA, 2EEAA, 3A, 4EAAA
A difficult play whose great merits are in the skillful theatrical techniques of Buero. Some technical knowledge of the theatre as well as high competence in Spanish are needed to appreciate it fully.

10-12
III-IV
Camba, Julio. **PAISES, GENTES Y COSAS**. Ed. James Shearer. HOLT, 1962. Extracts. Illus. 194 pp. $3.80. Fourteen 7 in. 7 1/2 ips. dual-track Tape Set. $105.00. Available on loan for duplication or for sale.

(Text) 1A, 2EAA, 3A, 4A
Forty-seven of the surprisingly durable crónicas of Camba, of which 19 deal with his view of the United States and the rest with "otros países y temas varios," illustrated with satirical, sometimes penetrating sketches by Lorenzo Goñi. Exercises consist of factual cuestionarios on each essay. Notes are in the vocabulary.

(Tapes) 1A, 2A, 3A, 4A, 5A, 6A, 7A
Recordings of the selections, questionnaires with answers, supplementary pattern drills on idiomatic usage.

10-12
III-VI
Flores, Angel, ed. **AN ANTHOLOGY OF SPANISH POETRY FROM GARCILASO TO GARCIA LORCA IN ENGLISH TRANSLATION WITH SPANISH ORIGINALS**. DOUBLEDAY, 1961. 516 pp. Paper $1.45.

1E, 2A, 4A
The title describes accurately this book of 192 Spanish poems, or fragments of poems, which are presented first in English translation with biographical resumes dealing with authors, in the first part of

the book, and followed by the Spanish originals at the end. The translations are in verse and are of irregular quality.

10-12
III-VI

Gálvez, Manuel. **LAS DOS VIDAS DEL POBRE NAPOLEON.** Ed. Myron I. Lichtblau. SCRIBNER, 1963. 278 pp. Paper $3.75.

1A, 2EEEA, 3EAAA, 4EEA

A novel of modern Argentina in which a middle-class Walter Mitty type lives his illusions to the point of mental decline. Language is relatively free from regionalisms. Short chapters are convenient for class assignments. Exercises, English notes, and end vocabulary.

10-12
III-IV

Hamilton, Carlos D., ed. **LITERATURA DEL SIGLO XIX.** HOLT, 1963. Abridged. 360 pp. $4.00.

1E, 2EEAA, 3EEEA, 4EEAA

An anthology with brief biographical introductions. Selections by seven Spanish and nine Spanish-American authors. Useful for students preparing for college advanced placement or as a reader for good classes. A few selections are abridged. Notes and end vocabulary.

10-12
III-VI

Leeber, Rev. Victor F., ed. **PERFILES LITERARIOS.** HOLT, 1963. Abridged. 430 pp. $4.00.

1EEA, 2EEAA, 3EAAA, 4EAAA

Thirty reading selections from Spanish and Spanish-American writers, selected to exemplify "profiles" of the Hispanic cultures, although which aspect of this culture is being revealed in any selection is not explained. The readings, essays, short stories, or chapters from novels, are followed by *cuestionarios* and *ejercicios de modismos* of traditional translation type.

11-12
VI

Llorens, Vicente, General Editor. The Laurel Language Library Spanish Series. DELL, 1964. Calderón, **LA VIDA ES SUEÑO** and **EL ALCALDE DE ZALAMEA**, 256 pp., paper, $.50; Cervantes, **THREE EXEMPLARY NOVELS** (*El Licenciado Vidriera*, *El Casamiento engañoso*, *El Coloquio de los perros*), 160 pp., $.50; Goytisolo, **FIESTAS**, 255 pp., paper $.50; Lope de Vega, **FUENTE OVEJUNA** and **LA DAMA BOBA**, 288 pp., paper, $.50.

1E, 2E, 4E

Good for advanced students. Excellent critical introduction and notes, bibliographies. In original Spanish with English notes. No end vocabulary.

11-12
IV-VI

Marías, Julián. **MODOS DE VIVIR. UN OBSERVADOR ESPAÑOL EN LOS ESTADOS UNIDOS.** Ed. Edward R. Mulvihill and Roberto G. Sánchez. OXFORD, 1964. 182 pp. Paper $2.25.

1E, 2A, 3F, 4A

Seventeen essays on the American way of life. Their interest lies more in what they reveal about a Spanish intellectual's attitude toward us than in his description of our culture. A difficult book, dense and at times complex, which would illuminate and interest the intellectually curious. Could be used as a basis for stimulating conversation with capable and mature students.

## S P A N I S H

10-12 Marquerié, Alfredo. **NOVELAS**
III-VI **PARA LEER EN UN VIAJE.** Ed. Jerónimo Mallo and Gustavus H. Miller. SCRIBNFR, 1963. Abridged. Illus. 215 pp. Paper $3.35.

1EEAA, 2EEEA, 3EEAA, 4A
Eight short stories of varied theme and tone set in contemporary Spain. Exercises have the virtue of being planned for practice in a variety of syntactical patterns although on the surface they review the action of the story.

10-12 Medio, Dolores. **FUNCIONARIO**
III-VI **PUBLICO.** Ed. Beatrice P. Patt and Martin Nozick. OXFORD, 1963. Abridged. 295 pp. Paper $2.75.

1EEEA, 2EEAA, 3EAAA, 4EEAA
Well written, realistic novel of the emotional and financial struggles of an underpaid public servant in modern Spain. Suitable for students of good language background and advanced social maturity.

10-12 Mihura, Miguel. **MI ADORADO**
III **JUAN.** Ed. John V. Falconieri and Anthony M. Pasquariello. BLAISDELL, 1964. Illus. 110 pp. Paper $2.00.

1E, 2E, 3A, 4E
Contemporary satire. Good Madrid speech. *Cuestionarios* and end vocabulary.

10-12 Pérez Galdós, Benito. **EL AMIGO**
IV-VI **MANSO.** Ed. Denah Lida. OXFORD, 1963. Abridged. 330 pp. Paper $3.25.

1E, 2EEUU, 3AAU, 4EAAA
Good introduction explaining the *krausista* movement in Spain and especially in its relation to Galdós' novels. Well edited on a fairly advanced level. Suitable for outside reading for advanced students or for class use by mature students. Notes and Spanish-English end vocabulary. *Temas* for discussion or composition at end of each chapter.

10-12 ______. **LA SOMBRA.** Ed.
IV-VI Roldolfo Cardona. NORTON, 1964. Abridged. 175 pp. Paper $2.95.

1A, 2A, 3A, 4A
Suitable only for more advanced students. Much difficult vocabulary necessitating English footnotes. Many questions accompanying chapters. Topics to be discussed require great linguistic ability.

10-12 ______. **TORQUEMADA EN LA**
IV-VI **HOGUERA.** Ed. Angel del Río. AMERICAS, 1962. 165 pp. $2.50.

1E, 2EAA, 3EAA, 4AUU
A reprint of the 1932 edition, with no changes except the addition of a vocabulary. The short novel itself has considerable literary merit, but the printing, especially in the introduction and notes, is unsatisfactory.

10-12 Resnick, Seymour, ed. **SELECTIONS**
III-VI **FROM SPANISH POETRY.** HARVEY, 1962. Illus. 96 pp. $2.95.

1EEEA, 2A, 3AAAU, 4EEAA
An attractive collection of 38 Spanish poems, printed with English translations on the facing page, with biographical notes on the authors, and index, but no end vocabulary. There are selections from every period

of Spanish literature though the 20th century has only one poem. The preface groups the poems by difficulty.

10-12 IV-VI ______. **SPANISH-AMERICAN POETRY: A BILINGUAL SELECTION.** HARVEY, 1964. Illus. 96 pp. $2.95.

1EEEA, 2EEEA, 4EEEA

Some poems complete, others given in extract. The 40 poems, with good English translations on the facing pages, range from grandiloquent patriotic bombast through incisive satire to tender sentimentality. At least some of this varied selection will appeal to any student who is linguistically ready to read poetry in Spanish. Material on authors is slight, and no notes or end vocabulary are included.

10-12 III-IV Sender, Ramón. **JUBILEO EN EL ZOCALO: RETABLO COMMEMORATIVO.** Ed. Florence Hall. APPLETON, 1964. 215 pp. Paper $2.45.

1A, 2A, 3EA, 4A

Series of scenes in dialogue form telling of the fall of the Aztec capital to Cortés and of the victory of Charles I of Spain over Francis I of France in 1526. This version in authentic Spanish was written expressly for American students. The second year of college is an appropriate level for the work's use, as the editor suggests. Notes are in Spanish (on language and also on historical and cultural matters) and there is a Spanish-English vocabulary at the end.

10-12 II-IV ______. **MOSEN MILLAN.** Ed. Robert M. Duncan. HEATH, 1964. 111 pp. Paper $1.50.

1EEA, 2EEA, 3E, 4A

Short novel set during the time of the Spanish Civil War and centered around a village priest. The life of the campesinos is as important an element here as the War. Exercises on both content and language. All notes are in Spanish.

10-12 III-VI Usigli, Rudolfo. **CORONA DE SOMBRA.** Ed. Rex Edward Ballinger. APPLETON, 1961. Illus. 206 pp. Paper $2.40.

1E, 2EEAA, 3EEAA, 4A

A personal, but psychologically credible, version of the end of the drama of Maximilian and Carlota in Mexico. A well constructed play with some unusual dramatic techniques. Of interest to advanced Spanish students with some knowledge of the history involved. Cuestionarios and grammatical exercises.

10-12 IV-VI ______. **EL GESTICULADOR.** Ed. Rex Edward Ballinger. APPLETON, 1963. Illus. 178 pp. Paper $2.35.

1E, 2EAAA, 3EAAA, 4EAAA

The masterpiece of one of Mexico's leading dramatists. A scholar is drawn into politics as the impersonator of a revolutionary hero. Absorbing and appealing to advanced students. Extensive cuestionarios and exercises of traditional types.

# SPANISH

## MAPS

4-12 **AMERICA DEL SUR: MAPA FISICO-POLITICO.** AGOSTINI. Text in Spanish. Colored. 39" x 56". $4.75

1E, 2EEA, 3EA, 4A
South America and Caribbean, 1956. Inexpensive but good map showing boundaries and political status. Large print easy to read. No provision for display in classroom.

## PERIODICALS

10-12 **CAMINOS.** Ed. Don Wilcox.
7-9 COLEGIO. Color & b&w illus.
I-II 9 issues/school year. About
20 pp. $2.00 a year.

1AAU, 2EAA, 3AAU, 4U, 5A
A variety of articles on Spanish America emphasize its culture. Ideas are stimulating and appropriate for high-school age. Features works from celebrated Spanish-American writers and gives occasional critical comments on their works. Spanish-English vocabulary lists. Difficult vocabulary.

T **INSULA.** Ed. Enrique Canito. INSULA. (Revista Bibliográfica de Ciencias y Letras). Illus. Monthly. About 16 pp. $5.00 a year.

1EAA, 2E, 3EAA, 4EAA, 5EA
A rich source of good articles and essays by celebrated Spanish and Spanish-American writers. Publishers advertise their current offerings. A special section gives brief descriptions of new books.

10-12 **LA LUZ.** NAT. TEXT. 16 issues
7-9 a year. About 10 pp. $4.00.
I-III Ten or more subscriptions $1.75
each.

1A, 2A, 3A
A newspaper planned for school. Useful but lacks the appeal of commercial publications.

T **NOVEDADES.** Ed. Ramon Beteta.
10-12 OVERSEAS. Ten-week subscription
III-VI (one day's edition each week for
10 weeks throughout each semester) $2.00. $.20 per paper. Free desk copies for teachers with class orders. Sample copies plus student subscription forms may be obtained from OVERSEAS.

10-12 **EL SOL.** Ed. Phoebe Darlington.
7-9 SCHOLASTIC. Culture. News.
I-II Many illus. 9 issues/school
year. Approx. 7 pp. $1.00 a year.

1E, 2E, 3A, 4EA, 5EA
Built around lively photographs and drawings that carry appealing interest. Offers contemporary culture through dialogues, games, songs, things to do, strip cartoon, and crossword puzzles. Broad vocabulary scope may cause some difficulty.

## REFERENCE GRAMMARS

11-12 Blecua, José Manuel. **LENGUA**
III-IV **ESPAÑOLA.** LIB. GEN., 1961.
Many illus. 191 pp. Paper 35 ptas.

1E, 2E, 3E, 4E, 5E
Excellent illustrations for teaching vocabulary; excellent

reading selections by well-known Spanish authors; good for third and fourth level students in senior high school.

T Gili y Gaya, Samuel. **CURSO SUPERIOR DE SINTAXIS ESPAÑOLA.** 8th ed. Ediciones Spes., 1961. LECTORUM. 347 pp. Paper $5.95.

1E, 2E, 3E, 4E, 5E
Excellent reference for teachers. Thorough presentation of grammatical sentence structure divided into three parts: simple sentence, parts of a sentence, and compound sentences. Detailed explanations with copious examples.

11-12
VI Seco, Rafael. **MANUAL DE GRAMATICA ESPAÑOLA.** 5th ed. AGUILAR, 1962. 322 pp. Paper $2.00.

1E, 2E, 3E, 4E, 5A
Compact, complete treatment of spoken and written Spanish. Two parts, morphology and syntax. Appendix includes phonetics, orthography, and most recent changes authorized by the Real Academia. Written in Spanish; useful for teacher and advanced students.

**REVIEW GRAMMARS**

10-12
II-III Hesse, Everett W., and Hector H. Orjuela. **SPANISH CONVERSATIONAL REVIEW GRAMMAR.** 2nd ed. AM. BOOK, 1964. 228 pp. $4.50.

1A, 2A, 3U, 4U, 6A, 7U, 8A, 9U, 10A, 11A
Good use of dialogues. The text, however, is not linguistically oriented; it is traditional in most of its analyses of grammar and in its exercises. There is also much emphasis on translation from English to Spanish.

**SUPPLEMENTARY MATERIALS**

7-9
4-6 Brady, Agnes Marie. **CHRISTMASTIDE.** 4th ed. Rev. NAT. TEXT, 1960. 75 pp. $2.50.

Skits, playlets, songs, music, dances, games, poems of Christmas customs in Spain and Mexico. Useful for teachers who wish to involve students in the Christmas season.

4-6
I Coughran, Mabel Harris. **HORAS ENCANTADAS.** NAT. TEXT, 1963. Many illus. 136 pp. $2.95. Teacher's Guide.

Playlets (stage directions in English) and songs attractively printed and illustrated.

Fitzgibbon, J.P., and J. Merino. **SPANISH PRONUNCIATION ILLUSTRATED.** CAMBRIDGE UNIV., 1963. Many illus. 64 pp. Paper $.95.

Text designed to give practical class exercises in Spanish pronunciation. Vocabulary representing sound of alphabet is presented through several simple drawings labeled in Spanish. Many illustrations carry humorous note and can also serve as supplement in developing conversation. Illustrations cover vowels, diphthongs, semi-vowels, consonants, accents. No mention made of Spanish-American "C" and "Z". Difficulty would be to correlate vocabulary with that being studied in a course.

## SPANISH

10-12
7-9
II-III
Ibarra, Francisco. **LOOK AND LEARN SPANISH**. 2nd ed. DELL, 1963. Many illus. 350 pp. Paper $.50.

A direct method pocketbook for autodidacts. Intended for use by beginners, it would be far more effective with learners who know the Spanish sound system and who have had enough Spanish to interpret the pictures. No English clues are given. There is a grammatical appendix and an end vocabulary. Also suitable for advanced students.

T
Johnston, Edith. **REGIONAL DANCES OF MEXICO**. NAT. TEXT, 1963. Many illus. 88 pp. $2.95; 58 pp., paper $1.00. Piano accompaniment. One 7 1/2 ips. tape. $9.25.

Varied dance numbers with clear, simple directions for their performance, music for accompaniment, and specific instructions for making costumes. Valuable source for the Spanish teacher who is called upon to prepare club and assembly programs. Tape records piano accompaniment for songs and dances.

9-12
III-IV
Kendris, Christopher. **201 SPANISH VERBS**. BARRON, 1963. 219 pp. Paper $1.25.

Good for special reference use in junior and senior high school. Contains complete conjugation of every tense of 201 alphabetized and frequently used verbs. Excellent format for easy reference.

10-12
7-9
I-III
Resnick, Seymour. **ESSENTIAL SPANISH GRAMMAR**. DOVER, 1964. 115 pp. Paper $.75.

Includes an interesting list of cognates and vocabulary building.

10-12
7-9
I-III
Shrader, Hugh E. **FUN WITH SPANISH**. WALCH, 1962. Many illus. 196 pp. Paper $3.00.

Not a review grammar or a basic text but a collection of teaching ideas ranging from "keeping a notebook," learning geography via gimmicks, and presenting skits to working crossword puzzles and the like. May have limited use in classroom as supplementary material; perhaps more use in Spanish club.

4-6
**SPANISH LANGUAGE FLASH CARDS**. MILTON, 1960. (Serial No. 9007). $2.00.

For elementary students. About 60 colorful flash cards that a teacher could find helpful in presenting new materials, for review or as cues for conversation.

I
**TEMAC PROGRAMMED LEARNING MATERIALS: INTRODUCTORY SPANISH** by M. W. Sullivan. EB PRESS, 1961. 7 vols. 1243 pp. $18.00. Text with binder $19.95. Seven 7 in. 3 3/4 ips. dual-track Tape Set $64.75. Set $84.50.

II
**TEMAC PROGRAMMED LEARNING MATERIALS: SPANISH A** by Stanley M. Sapon. EB PRESS, 1961. 6 vols. Approx. 1200 pp. $27.50. Text with binder $29.95. Twenty-one 7 in. 3 3/4 ips. dual-track Tape Set $200.00. Teacher's Manual $.20. Set $229.25.

Not audio-lingual. Good for drilling structures in a self study situation. Not appropriate for a classroom (for isolated student). Not built up on pattern drills. Serves purpose for "self tutoring." Does job it purports to do acceptably. Tapes are very dull.

T "Waly". **ALEGRIA EN EL HOGAR.** Colección 1-6. EDMUNDO RENARD. Many color illus. 6 vols. 10 pp. ea. vol. Paper $.65 each.

1A, 2A, 3A, 4A, 5A, 6A
A series of illustrated cookbooks, spiral bound and with illustrations in color of ingredients and utensils, each with 5 or 6 recipes in it. Possibly useful for special projects or for Spanish clubs. Text in Spanish (directions for preparation).

## TEACHERS COURSE GUIDES

California State Department of Education. **SPANISH: LISTENING, SPEAKING, READING , WRITING. GRADES SEVEN THROUGH TWELVE. BULLETIN, VOL. XXX, NO. 4, MAY, 1961.** Ed. Everett V. O'Rourke. CALIF. SDE, 1961. 69 pp. $.35.

1E, 2E, 3E, 4E, 5E, 6E
Well-organized, effective, strong audio-lingual orientation.

Harter, Hugh A., and Rupert Allen, Jr. **A SECOND SPANISH HANDBOOK FOR TEACHERS IN ELEMENTARY SCHOOLS. BOOK II.** PITTSBURGH, 1963. 120 pp. $3.00.

1A, 2E, 3A, 4U, 5A, 6A, 7E
Eleven topical dialogues, preceded by verb and adjective study; followed by jingles, riddles, songs. Unit 12 has 3 stories to be read or dramatized. Recommended as reference book for teachers--suggestions for classroom visuals, etc. Reference throughout made to Book I (evaluated in the 1962 SLOM) which was oriented to nouns. Book II verb- and adjective-oriented. One would have to use Book I to use Book II successfully.

New York City Board of Education. **FOREIGN LANGUAGE REVISION PROGRAM FOR SECONDARY SCHOOLS. SPANISH: LEVELS I AND II. CURRICULUM BULLETIN 1962-63 SERIES. NO. 2B.** NYBE, 1962. 76 pp. Paper $1.00.

1E, 2E, 3E, 4E, 5E, 6E
Produced by an impressive committee. Reflects the latest thinking.

______. **FOREIGN LANGUAGE REVISION PROGRAM FOR SECONDARY SCHOOLS. SPANISH: LEVEL III.** NYBE, 1963. 74 pp. Paper $1.00.

2E, 4E, 5E
Good outlines of course content.

______. **SPANISH IN THE ELEMENTARY SCHOOLS. GRADES 4-5-6. CURRICULUM BULLETIN 1961-62 SERIES. NO. 14.** NYBE, 1963. 98 pp. Paper $1.00.

1E, 2E, 3E, 4E, 5E, 6E, 7E
Thorough and authoritative.

______ **FOREIGN LANGUAGE REVISION PROGRAM FOR SECONDARY SCHOOLS. SPANISH: LEVEL IV.** NYBE, 1964. 38 pp. Paper $1.00.

4E, 5E, 6E
Good and much needed advice for content of course.

# PORTUGUESE

## BASIC TEXTS

10-12 Hoge, Henry W., and Peter J.
7-9 Lunardini. **ORAL BRAZILIAN**
I **PORTUGUESE**. WISC.-MIL, 1965.
436 pp. $4.25. Fifty 7 in.
7 1/2 ips. Tape Set $160.00.
There is only a very limited supply of tape sets.

(Text) 1E, 2E, 3A, 4E, 5E, 6E, 8A, 9E, 10E, 11E, 12A, 13A

It is the first complete Portuguese text based upon modern principles of language teaching and is therefore a milestone for teachers of Portuguese. Although mimeographed, it is well bound and is on excellent paper, and is eminently usable in a classroom. It should be emphasized that the materials are specifically designed for an intensive oral teaching situation. For traditional type teaching with limited contact hours, the text will require supplementary reading and analytical materials.

10-12 Leroy, Claude E. **PORTUGUÊS**
7-9 **PARA PRINCIPIANTES, BOOK I.**
II WISCONSIN EXT., 1964. 266 pp.
Paper $6.00. Tapes.

1A, 2A, 3E, 4A, 5A, 6A, 7E, 8A, 9A, 10E, 11E, 12A, 13A

This first half of a Portuguese course for beginners has 16 lessons. The second half should be finished shortly. Tapes will be available on application to the University of Wisconsin.

## BIBLIOGRAPHIES & RESOURCE LISTS

Garcia, Irineu, comp. **FESTA: CATALOGO GERAL**. FESTA, 1964. 78 pp. Gratis.

2E, 3A, 4A

Covers records of music and poetry with biographical information. Special emphasis on Brazilian poetry and music. Table of contents and alphabetical index. This catalogue of Festa, Discos Ltda., lists all the records of music and poetry published by the company. It makes available in the United States material that previously has been obtainable in Brazil alone. The biographical notes are useful and interesting.

## BOOKS OF CULTURE & CIVILIZATION

10-12 Villier, Franz. **PORTUGAL**. Tr.
7-9 Jean and Claire Pace. VIKING,
I-II 1963. Many color and b&w illus.
192 pp. Paper $1.45.

1A, 2A, 3A, 4A, 5A, 6A

A fast, light introduction to Portugal, easy to read, with some good photographs. Not scholarly, it lacks depth and thoroughness, has errors of fact and misspellings, and in its over-simplification seeks to be witty and humorous.

# PORTUGUESE

## DISCS & TAPES: LANGUAGE

Fernández, Oscar. **LIVING PORTUGUESE.** CROWN. Tentative publication date, October, 1965. Complete language course consisting of: Four 12 in. 33 1/3 rpm. discs; Conversation Manual of 40 lessons (including a grammar supplement), about 120 pp.; Dictionary of common usage, Portuguese-English, English-Portuguese, about 130 pp. Entire Set $9.95.

10-12 Paiva Boléo, Manuel de, Jacinto
7-9 do Prado Coelho, and others.
I-II **LINGUAPHONE PORTUGUESE COURSE.** LINGUAPHONE, 1963. Sixteen 7 in. 45 rpm. discs. (Serial Nos. Port 52 thru Port 83). $57.50 set. Manual. Grammar Text.

1A, 2A, 3A, 4E, 5E, 6E, 8E, 9A, 10E, 11A, 12A, 13A, 14A, 15A

One of the famous Linguaphone courses. It has the typical Linguaphone virtues: excellent recording, a large number of native speakers of the highest cultural level, careful presentation. Although it does not meet the needs for a completely modern language course and although it is prepared for use by individual adults, it can be used effectively and is a welcome addition to modern Portuguese language materials. The speech and language patterns are all Portuguese, not Brazilian, unlike the earlier set, in which two records were spoken by Brazilians.

10-12 Stewart, J. H. **MULTILINGUA:**
7-9 **FALEMOS PORTUGUÊS.** Performed
III-IV by Maria Isabel Abreu and an unidentified man. JOLES. Two 12 in. 33 1/3 rpm. discs. (Serial Nos. PC-1 thru PC-6). $9.95. 50 min. each. Two 7 in. 3 3/4 ips. tapes. $13.95. Manual and Grammar Text.

1A, 2A, 3A, 4E, 5E, 6E, 7A, 8A, 9A, 10A, 11E, 12A, 14A

Language series built around situations and not according to audio-lingual principles. Rated acceptable only in view of the paucity of available materials. The voices are excellent, the recording very good, and the vocabulary of high frequency.

10-12 Yázigi, César. **COURSE OF**
II **CONVERSATIONAL PORTUGUESE.** YAZIGI, 1962. Four 12 in. 33 1/3 rpm. discs. $20.00. Text.

1A, 2E, 3A, 4E, 5E, 6E, 8A, 10A, 12A, 13A, 14A

A typical language course, with conjugations of verbs, conversations in representative situations, and some vocabulary lists. The records are very well made, and the voice of the narrator clear and pleasant. The method is traditional, but in view of the lack of materials in Portuguese, the course may be considered acceptable for use as supplementary material. Brazilian pronunciation.

# PORTUGUESE

## DISCS & TAPES: LITERARY

**MODERN BRAZILIAN POETRY.** FOLKWAYS, after July 1, 1965. One 12 in. 33 1/3 rpm. disc.

Thirty poems by outstanding contemporary poets. Read by Professor Cassiano Nunes of New York University; selected, translated, and annotated by Professor Nunes and Professor Raymond Sayers of the City College of New York.

10-12 **VINICIUS DE MORAIS E PAULO MENDES CAMPOS: POESIAS.** Recorded in Brazil. Performed by the authors. FESTA. · One 10 in. 33 1/3 rpm. disc. (Serial No. LP002). $3.00.

1A, 2A, 3A, 4A, 5U, 6A
A selection of poems by two of Brazil's leading poets. The recording is reasonably clear and the voices quite audible. Notes on cover.

## DISCS & TAPES: SONGS

10-12 **ANTHOLOGY OF PORTUGUESE MUSIC.**
4-9 Recorded in Portugal. Performed by peasants. Accompanied by various instruments. FOLKWAYS, 1962. Two 12 in. 33 1/3 rpm. discs. (Serial Nos. FE 4538 A/B/C/D). Text. $5.95 each. Additional copies of text $.50 each; $.25 for orders of 10 or more.

2E, 6A
Folk songs of great beauty and widely differing content from regions of Portugal, Tras-os-Montes in the northeast and the Algarve in the south. The interest is enhanced by the fact that the performers are untutored musicians whose only knowledge of music comes from the tradition with which they are familiar. Adequate text with good translations.

## FILMS: DRAMATIC & DOCUMENTARY

10-12 **CANGACEIRO.** Directed by Lima
IV-VI Barreto. Filmed in Brazil. CINEMA GUILD, 1954. 16 mm. 92 min. Narrated. B&W. Price on request.

1A, 2A, 3A, 4A, 5A, 6E, 7A, 8A
An exciting picture of bandit life in the northeastern rural section of Brazil at the turn of the century. The half-savage life of a frontier of civilization is seen in its harsh geography. Well photographed, with excellent dialogue by novelist Rachel de Queiroz, and a good musical background.

10-12 **INTEGRAÇÃO RACIAL.** Filmed in
7-9 Brazil. Directed by Paulo
V-VI Cezar Saraceni. Produced by the Ministério da Educação e Cultura, 1964. 35 mm. 35 min. Dialogue. B&W. Price on request. Apply to Cultural Attaché, Brazilian Embassy, Washington, D.C.

1E, 2E, 3E, 4A, 5A, 6E, 7E, 8A, 9E
An interesting documentary about race relations in Brazil, consisting principally of interviews with middle and lower class people in Rio and São Paulo. There is a great number of speakers with different accents. The recording is very good.

# PORTUGUESE

10-12 **PAGADOR DE PROMESSAS.** Filmed
7-9 in Brazil. Directed by Anselmo
IV-VI Duarte. Actors: Leonardo Vilar,
Glória Menezes, Dionísio Azevedo. BRANDON, 1962. 16 mm. 98 min. Dialogue. B&W rental $50.00 (no purchase). English subtitles.

1E, 2E, 3E, 4E, 5A, 6E, 7E, 8E
A remarkably fine film based on one of the most interesting contemporary plays.

## REFERENCE GRAMMARS

T Vázquez Cuesta, Pilar, and Maria Albertina Mendes da Luz. **GRAMÁTICA PORTUGUESA.** (Biblioteca Románica Hispánica). GREDOS, 1961. 551 pp. $5.00.

1E, 2E, 3E, 4E, 5A
An unusually fine grammar of modern Portuguese, written from the point of view of the modern descriptivelinguist, and emphasizing the aspects of Portuguese which differ from Spanish. There are sections on the extension of Portuguese throughout the world and on the history of the language, but the most interesting parts are those which deal with grammatical points: morphology, syntax, and phonetics.

# APPENDIX 1: CRITERIA FOR THE EVALUATION OF MATERIALS

(March 1961, Revised May 1961)

These criteria were developed pursuant to a contract with the U.S. Office of Education, Department of Health, Education, and Welfare.

## CATEGORIES OF CRITERIA

Basic Texts 143
Bibliographies & Resource Lists 144
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The Modern Language Association Foreign Language Program called together the Materials List Conference on Criteria for Evaluation on 28-29 October 1960 in New York City. Its chief purpose was to discuss and define criteria for the evaluation of materials to be included in the revised MATERIALS LIST. The Chairman of the Conference was Donald D. Walsh, Director of the Foreign Language Program; participants were the chairman of each of the evaluation committees and other specialists in the teaching of foreign languages or in the selection of materials. Eleven specialists were asked to write work papers proposing criteria for evaluating different types of materials. The work papers were discussed and revised at the Conference. In January 1961, the tentative criteria were sent to all participants for their comments. The following document includes the resulting changes.

The authors of the original work papers are Elvira Adorno, Nelson Brooks, Frederick D. Eddy, Manuel H. Guerra, Elizabeth Keesee, Robert G. Mead, Jr., Filomena C. Peloro, Karl-Heinz Planitz, Raymond S. Sayers, Marian Templeton, David Weinstein.

We are especially indebted to Professors Brooks and Eddy and to Miss Peloro for many consultations concerning their papers and also general editorial problems. In addition, Professor Eddy and Miss Peloro express their indebtedness to a dozen or more colleagues who have generously given their time and knowledge to test, criticize, and correct the statement of criteria concerning recorded discs and pre-recorded tapes. In particular, they acknowledge the help of Miss Mary P. Thompson, with whom they discussed the original work paper, and of Mr. Alfred S. Hayes, whose suggestions concerning drills, pronunciation, and audio and physical characteristics of discs and tapes have been used nearly verbatim.

In accordance with decisions made at the conference, the evaluators rated each item examined with regard to a set list of aspects. For each aspect, the evaluator decided whether the item should be rated as excellent, acceptable, or unacceptable. In the following pages the initials E, A, and U are used to designate these three qualities. In some instances, it seemed unnecessary to make separate statements for excellent and for acceptable, since the characteristics differed only in degree and not in kind. The single statement given should be construed as describing the acceptable characteristics. If the item fulfills all of these requirements exceptionally well, then it rates an E for this aspect.

The following statements of criteria should be used to interpret the number and letter code in each of the entries in this SELECTIVE LIST OF MATERIALS. For example, if "1EEA, 2A, 3AAU, 4EAA, 5A, 6E, 7A" appears in the entry for a book of culture and civilization, the reader will know by referring to this appendix that in the first criterion, "concept of culture," two evaluators rated the book excellent and one rated it acceptable. All evaluators agreed that it was acceptable in regard to criterion 2, "organization." The evaluators split again on criteria 3 and 4, "psychological appropriateness" and "language," but were in agreement on the last three, "up-to-date-ness," "appearance," and "exercises." The reader will also note that criterion 7 may be omitted if the book is written in English. In the case of a single title which includes different types of materials, "text" or "disc" or another appropriate key word will appear before each of the codes given.

## BASIC TEXTS[1]

### 1. DEVELOPMENT OF THE FOUR LANGUAGE SKILLS

E: Listening comprehension and speaking represent the major concern at the beginning and throughout the period covered by a basic text, followed by the teaching of reading and writing, which occupy no more than one third of the total teaching time.

A: The text recognizes the importance of introducing all four skills and generally observes the accepted relative emphases.

U: The text is not written in accordance with the principles above.

### 2. SCOPE

EA: (a) The text reflects one dominant objective, language competence, to which are eventually added two others, cultural insight and literary acquaintance. (b) It is designed to familiarize the student with high-frequency structural patterns in the three systems of sound, order, and form (phonology, syntax, and morphology).

U: (a) The emphasis on cultural insight or literary acquaintance is so great as to be detrimental to the development of language competence. (b) The text does not distinguish between structures and usages that are important because frequently used and those that only a full description of the language would include, their importance being relatively minor. It places a principal effort upon the learning of irregular and exceptional forms.

### 3. ORGANIZATION FOR SCHOOL SCHEDULES

EA: The material to be learned is organized to fit into the schedule of the usual class periods and school terms.

U: The material is not so organized.

### 4. PRESENTATION OF MATERIAL

EA: (a) The material of the first weeks or months of the course (depending on age level) is designed for a period of oral presentation by the teacher, with or without the help of recorded material. In this first stage of delayed use of the written language, the student has little or no need to refer to the printed word. (b) The text presents new learnings in the FL in dialogue form or in the form of narrative or model sentences usable in conversation. (c) Structure is learned by use rather than by analysis. (d) Exercises enable the student to adapt new learnings to his own conversation without reference to English.

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[1] Based on a work paper by Nelson Brooks of Yale Univ.

U: (a) The text does not provide for an initial audio-lingual period or for the oral introduction of new material and the beginner is obliged to refer to the printed word in order to carry on his class work. (b) The text is based on an inventory of the parts of speech or it presents sentences in the FL that "translate" English sentences literally but are not authentic in the foreign culture. (c) It assumes that the analysis of structure must precede the learning and use of that structure. (d) No provision is made for the student's gradual and guided progress from mimicry and memorization to free use of the FL in conversation.

### 5. PSYCHOLOGY OF LEARNING

EA: It presents language models and exercises that, in their selection and preparation, sequence, apparatus, and appearance on the printed page, reflect concern for the basic principles of the psychology of learning: (a) The text is based on the development of skills (habit formation) rather than the solving of problems. (b) It provides models to be imitated for both spoken and written language. (c) It observes the principle of small increment in which problems are isolated and drilled one at a time, making the chance of error negligible, before two or more related but contrasting structures are drilled in a single exercise. (d) It provides for repetition and reintroduction of material previously learned. (Repetition is the mainstay in overlearning[2] and habit formation.)

U: The text shows little or no awareness of these basic principles of the psychology of learning.

### 6. EXERCISES

E: (a) There are copious and varied drills dealing with language elements that have occurred in the utterances presented in dialogue, narrative, or sentence form. (b) It includes no exercises in which the FL is to be translated into English.

A: It contains much drill material as in (a) above and no exercises as in (b).

U: (a) There is a paucity of drill material. (b) The exercises include translation from English into the FL of sentences not previously learned by the student.

### 7. READING MATERIAL (if present)

EA: Any reading materials foster the cultural or literary objectives or both. (a) Cultural information should be factual, authentic, representative, important, and of interest to the learner. (b) Other reading selections should be chosen for their quality as examples of literature, for the appropriateness of their length, their interest to the learner, and their adaptability to his competence in the new language.

U: The reading material given has no cultural or literary merit, or it is faulty in information or in language, or it is inappropriate to the learner because of its length, content, or linguistic difficulty.

### 8. WORD STUDY

E: The text promotes the learning of vocabulary by observation and use of words in context and not in lexical lists. (The learning of vocabulary is minimized while the learning of structure is maximized during the period in which a basic text is appropriate.)

A: Only a few vocabulary items are added which are not necessary to the drilling of structures.

U: Many unnecessary vocabulary words must be memorized, to the detriment of the learning of structures.

### 9. STRUCTURE ANALYSIS

EA: (a) The explanations are in English. (b) In the latter part of the text, the structures that have been gradually learned are drawn together in a clear and systematic way for ready reference.

U: (a) The text attempts to explain structures in the FL. (b) It presents structure summaries before examples have been learned through use.

### 10. LESSON- AND END-VOCABULARY

EA: Appropriate lists of the foreign phrases, idioms, and words, with or without English equivalents, appear at the ends of sections, or in a complete list at the end of the book, or both.

U: The lexical aids offered are inadequate or the glossary is inserted in the running text or in other ways that hinder learning.

### 11. USE OF ENGLISH

EA: English is used for directions, comments, explanations, and for establishing the meaning of what is to be learned. It is occasionally used as an aid in distinguishing between forms in the FL that are otherwise not easily learned.

U: The text presents the learnings in the FL as a series of translations from English, rather than as selections from a language code that is entirely independent of English. It presents dubious and faulty English designed to "lead" the learner into the patterns of the FL.

### 12. INSTRUCTIONS FOR THE TEACHER

E: There is a separate manual containing instructions for the teacher concerning: (a) preparatory explanation and ground rules for the class (b) presentation of the material to the class (c) techniques for overlearning the basic material (dialogue or narrative) (d) techniques for drilling sound patterns, structure, and vocabulary (e) techniques for checking in class the outside work (f) techniques and suggested plans providing for the frequent re-entry into class work of previously learned items (g) techniques of audio-lingual review and testing (h) instructions for procedure with a particular unit whenever the material demands it.

A: No compromise is acceptable for (a), (b), (c), or (d).

U: The instructions for the teacher do not meet the standard for A or are not applicable as given.

### 13. LAYOUT

EA: (a) The type size and arrangement reflect the relationships between language models, drills, and explanations and their relative importance to the learner. (b) Dialogues, narratives, and reading material in the FL can be read without English being visible.

U: (a) The layout does not reflect these relationships or it is confusing to the learner. (b) It is printed so as to encourage constant reference to English.

## BIBLIOGRAPHIES & RESOURCE LISTS[3]

### 1. SCOPE

E: Covers the subject and contains many significant items.

A: Has many significant items, but the treatment is not thorough.

U: Fails to cover the subject and lists few significant items.

### 2. ANNOTATIONS

E: Factual and indicate clearly the nature and scope of each item.

A: Factual and indicate the nature and scope of most of the items listed.

U: Inadequately describe the scope and nature of many items listed.

### 3. DATA

E: All pertinent data are stated accurately.

A: A few items lack pertinent data.

U: The data of many items are inaccurate or incomplete.

### 4. FACILITY OF REFERENCE

EA: The format is easily read and understood.

U: It is difficult to locate needed items.

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[2] Overlearning: learning to the point of saturation, of automatic, spontaneous, absolutely correct performance.

[3] Based on a work paper by Elizabeth Keesee, Specialist in FLs, USOE, Washington 25, D.C.

## BOOKS OF CULTURE & CIVILIZATION[4]

They range from little anthologies of *belles-lettres (trozos escogidos)*, or a series of more-or-less connected chapters on life and customs in a given country, to a book written expressly for the purpose by an outstanding interpreter, native to the culture he is describing. These texts have also been designed for various levels of instruction. It seems advisable to have books on culture in English for home assignments during the first two levels of language instruction (except in the primary grades) and then, beginning with Level III, to have books on culture and civilization written in the FL for use both in and out of class. The teacher should have reference books giving a more comprehensive and deeper analysis of the foreign culture.

The chief defect found hitherto in even the most outstanding of these books has been the failure to work from a sufficiently wide concept of a national culture; some cultural elements have been exaggerated, others underplayed, and still others omitted entirely.

Culture and civilization texts, to put it simply, should reflect and communicate the whole cultural environment of the linguistic area or country concerned. This means that these books ideally should include the approach of the cultural anthropologist to the country in question: physical characteristics of the people, their family customs, social organization, government, religion, organization of work and division of labor, the role of the sexes and the division of power, in addition to the more traditional elements of political, intellectual, and literary history. The author of such a book must be competent in many fields of knowledge other than language, and such people are not numerous in teaching or any other area. But once the attention of the profession has been focused upon the great need for texts of this sort, and their characteristics established in a general way, we may confidently expect that some of our colleagues will attempt to meet the challenge presented by the composition of such books.

### 1. CONCEPT OF CULTURE

E: Comprehensive coverage of the important aspects of culture: psychology, behavior, family relationships, work, social customs, education, recreation, economy, intellectual history, government, showing both similarities and differences in relation to the culture of the United States. For the teacher, the book should be comprehensive or, if it treats a limited subject, exhaustive. For younger children, the aspects may be limited to the concerns of foreign children of the same age.

A: It covers only some of the aspects of the foreign culture, but these are treated fully with both differences and similarities.

U: The foreign culture is presented as strange, exotic, or quaint, or as a replica of the culture of the U.S.; or the book gives a distorted view of the culture.

### 2. ORGANIZATION

E. The chapters or sections are logically related; there is a balance of fact and interpretation, and proper balance in the treatment of the various aspects of culture chosen.

A: There are occasional faults in balance or organization, but in general the purpose of sections is clear and the cultural view is not distorted.

U: The organization is confused or the sections are not related, there is a notable lack of either fact or interpretation, or a poor choice of the aspects of culture is presented.

### 3. PSYCHOLOGICAL APPROPRIATENESS

E: The method of presentation (narrative, essay, etc.) and the concepts presented are appropriate to the intended readers. The aspects of the culture presented should correspond to the concerns of persons in the foreign culture of the same age as the intended readers.

A: One or two topics are somewhat inappropriate.

U: The method or concepts are generally inappropriate.

### 4. LANGUAGE (English or foreign)

EA: The language is appropriate to the intended readers both in choice of words and complexity of sentence structure.

U: The words are too simple; the tone is inappropriate; or the book, if in the FL, is so difficult that the students will translate instead of reading.

### 5. UP-TO-DATENESS (if treating contemporary life)

EA: The factual material, maps, charts, and photographs are a good indication of the present state of the foreign culture. (It has been suggested that books in this class should be published as looseleaf books so that new chapters or revisions can be added.)

U: The material concerning contemporary life is now out of date.

### 6. APPEARANCE

E: The illustrations are attractive, clear, and chosen to exemplify significant points in the text. In general, the book is attractive and sturdy.

A: The illustrations are to the point, if not especially artistic.

U: The illustrations are irrelevant or confusing.

### 7. EXERCISES (for books in the FL for students)

E: The book has text and exercises which are good for practising reading and perhaps other language skills (listening, speaking, writing) at the intended proficiency level.

A: The teacher can create or adapt the exercises.

U: The book has translation or free composition exercises.

## BOOKS OF SONGS[5]

### 1. FEATURES

E: A description of the background for each song, the complete lyrics in the FL, and a musical score in a singable key, including syllabication, tempo, and a good arrangement for piano accompaniment.

A: All the above except that the background material is general for all of the songs and the music is reduced to the melody only.

U: The keys are not singable or the lyrics are given only in English, or there is no background material.

### 2. CHOICE OF SONGS

E: They belong to the foreign culture, are given in an authentic version, and are appropriate to the intended age group.

A: Almost all are authentic, their origin is indicated, and they are appropriate to the age group.

U: A considerable proportion are not authentic or are not appropriate to the age level.

## BOOKS, PAMPHLETS, & BULLETINS ON METHODOLOGY[6]

### 1. SCOPE

E: Discusses thoroughly all important aspects of the subject.

A: Most of the important aspects are discussed well.

U: Omits many significant aspects.

### 2. CONTENT

EA: The discussions of techniques and practices reflect a thorough knowledge of the accepted principles of language learning.[7]

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[4] Based on a work paper by Robert G. Mead, Jr., Univ. of Connecticut, Storrs, Editor of *Hispania*.

[5] Based on a work paper by Manuel H. Guerra, Alameda SC, Hayward, Calif.

[6] Based on a work paper by Elizabeth Keesee, Specialist in FLs, USOE, Washington 25, D.C.

[7] These principles include, in brief: 1) An initial and continuing stress on the spoken language, with the four skills developed in this sequence: listening, speaking, reading, writing. 2) A minimum of talking *about* the language. 3) Language learning viewed as the development of skills and not as the solution of problems. 4) Reading divorced from translation. 5) Culture treated in its broadest sense.

U: The discussions reflect a faulty concept of the principles of language learning.

### 3. CLARITY OF STYLE

EA: The concepts are clearly and adequately expressed.

U: They are presented in an obscure or difficult manner.

### 4. FACILITY OF REFERENCE

E: The format and indexes permit the teacher to find references quickly.

A: There is no index, but the format permits the teacher to locate references.

U: There is no index, and the format does not permit the teacher to find references easily.

## CONVERSATION BOOKS[8]

Conversation requires a speaker, a hearer, and a situation. The immanent presence of all three should be felt in any sentence or dialogue or conversation that presumes to give models for learning. Many so-called conversation manuals do not respect the true nature of conversation (very little of which, for example, is in terms of question-and-answer), and evaluation should be very critical in this regard.

### 1. SCOPE

EA: There is a representative sampling of high-frequency structures and typical, important situations that students might often encounter.

U: The sampling of structures or situations does not relate to their usefulness and frequency.

### 2. SEPARATION OF THE TWO LANGUAGES

E: English equivalents are printed so that the FL can be read without English being visible. Examples: They are printed on the reverse side of the page or in a separate part of the book.

A: The two languages are arranged so that the English can be covered up easily and completely.

U: The two languages are intermingled.

### 3. TRANSLATIONS (if present)

E: Any translations are in good, idiomatic English which contains no hint of the foreign constructions it is translating.

A: Any translations are in good, idiomatic English.

U: Unused or nonsense English is used in translating foreign constructions.

### 4. SITUATIONS

E: The situations are culturally authentic and have a likelihood of reality: the geographical setting, the individual personalities, the relationships between individuals, the problem being discussed, and the emotional attitudes are all normal to the culture and are clearly established.

A: The situations are culturally authentic and seem real; the situations and individuals are quite well defined.

U: The situations are not typical of the foreign culture or they are vague or confused in setting.

### 5. UTTERANCES

EA: The separate utterances are: (a) brief enough to be learnable, (b) largely in the form of statement and rejoinder rather than question and answer, (c) what a native speaker would be likely to say in the situation.

U: They are too long to be learned as dialogue or unnatural to native speakers.

### 6. WORD STUDY

EA: Vocabulary learning is integrated with the structures and conversations and is not emphasized for its own sake.

U: It is emphasized at the expense of the learning of structures and conversations.

### 7. LESSON- AND END-VOCABULARY

E: Appropriate lists of the foreign phrases, idioms, and words, with English equivalents, appear at the ends of sections and complete lists at the end of the book.

A: Such lists appear only at the ends of sections or at the end of the book.

U: There are no lexical aids, or those offered are incomplete, or the glossary is inserted in the text or margins.

### 8. SOUND SYSTEM

E: A consistent graphical representation of pronunciation and intonation patterns is given wherever new problems occur throughout the book.

A: The book contains some useful comments on the sound system, especially on intonation patterns.

U: There are no comments on the foreign sound system or misleading comparisons with English sounds are given.

## DICTIONARIES[9]

### 1. PREFACE AND EXPLANATIONS FOR USE

EA: The preface states for what use the dictionary was written and whether British or American English is used, describes the scope, and explains the arrangement of the entries and each part of individual entries: all with accuracy and clarity.

U: The preface omits essential information or is generally not clear.

### 2. SELECTION OF WORDS

EA: The words are very carefully selected for frequency, usefulness, currency, and complete coverage of student need.

U: A number of rare or obsolete or too special words are included or the useful words are not adequately defined.

### 3. DEFINITIONS

E: The definitions are accurate, clear, concise, and never circular;[10] the dominant meanings are indicated; synonyms are distinguished.

A: The definitions have all the above qualities, including illustrative phrases, but dominant meanings are not indicated.

U: The definitions are misleadingly incomplete, unclear, inaccurate or sometimes circular; or phrases needed to illustrate the definition are missing.

### 4. ILLUSTRATIVE PHRASES (except in young children's dictionaries)

EA: Illustrative phrases are given to show how a word is used in context and are well-chosen to show special extensions and limitations in the use of a word.

U: There are no illustrative phrases.

### 5. PICTURES (if used)

EA: They are small and clear, and they aid understanding of the entries. (Those in picture dictionaries for children may be larger and colored.)

U: They are not clear or they clutter the page so that it is difficult to find entries.

### 6. ETYMOLOGY (for advanced dictionaries)

EA: Etymologies are clearly indicated and consistent with the latest studies.

U: There are no etymologies or many of those given are no longer accepted.

### 7. SYLLABIFICATION, STRESS, AND PRONUNCIATION

E: The orthographic division of syllables is marked as well as the phonetic stress and sound, the latter by use of the International Phonetic Alphabet.

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[8] Based on a work paper by Nelson Brooks of Yale Univ.

[9] Based on a work paper by David Weinstein of Hebrew Teachers College (Brookline, Mass.) and the Harvard Graduate School of Education.

[10] Circularity in definitions is produced by using only words from the same family or synonyms to define each member of the group so that the reader who does not know any of the terms can never discover the meaning of any of them. E.g., Circle: that which is circular; Circular: having the quality of a circle.

A: The systems for indicating syllabification, stress, and pronunciation are easily learned, although the IPA is not used.

U: Syllabification, stress, and pronunciation are not indicated or are difficult to decipher.

### 8. TYPE

E: Even the smallest type is large and clear enough to be easily read and the main entries are quickly located.

A: Some type is a little difficult to read but the entries are easily located.

U: The type does not distinguish the various parts of the entries or it is in general difficult to read.

### 9. PAPER AND BINDING

E: The dictionary is not heavy for its size, the print does not show through, and the paper and binding withstand heavy use.

A: The print does not show through and the book is durable

U: The paper is too thin or the paper and binding are delicate.

## DISCS & TAPES[11]

### BASIC CRITERIA FOR ALL RECORDINGS (except Songs)

### 1. CONTENT APPROPRIATE TO GRADE LEVEL

EA: The content (subject and its treatment) is appropriate to the abilities and interests of the age group to which the item has been assigned by the evaluator on the basis of the language in the recording.

U: The content is appropriate for a decidedly different age group from the one for which the language is appropriate.

### 2. & 3. LANGUAGE FOR LISTENING OR FOR IMITATION

*Note:* In the presentation of language for learning, we distinguish between language for listening and language for imitation. Recorded language "for listening" helps a non-native to develop the ability to understand easily when addressed by a native speaker of the language. Recorded language for imitation, on the other hand, while it may help to develop listening skills, has a quite different main purpose: it serves as a model for the student's own oral production. Recorded materials rated as excellent are planned and executed with the primary aim of each passage, each drill, clearly in mind. The result is that language for listening and language for imitation are never confused, and one is never used in a place where the other is appropriate.

### 2. LANGUAGE FOR LISTENING (not for imitation)

EA: (a) The language for listening is linguistically and culturally authentic in every respect: it has normal pace, intonation, and pauses, and it corresponds to the situation and age of the speaker. At Levels I and II it never departs from speech accepted as standard[12] in all parts of the culture. At Level III and above, a few regional or class variations are admissible. (b) There is no recorded English equivalent or translation.

U: The material does not meet these standards.

### 3. LANGUAGE FOR IMITATION

E: (a) At all levels it is language in focus: precise, careful, and clear, yet in all respects, including pace, intonation, and pauses, it is close to native speech accepted as standard.[12] (b) The material has silent spaces for student imitation or response. (c) Immediately after the silent space, in a response drill, the correct response is recorded to provide immediate confirmation (reinforcement) of a correct response or correction of a wrong one. (d) There is no recorded English equivalent or translation, except in an occasional drill where cues are given in English. (e) The pace, accent, intonation, and junctures of the full utterances are preserved in the partial utterances.

A. No compromise is acceptable for (a)-(d) but in (e) it is also acceptable that the partials have a consistently neutral intonation[13] allowing the student to concentrate on other elements of pronunciation.

U: The material does not meet the A standards.

### 4. VOICES

E: (a) All voices are crystal clear, giving the impression of a face-to-face encounter when played on a good machine at normal volume. (b) They are leveled: none having greater or less volume than the others. (c) They are phonogenic: pleasing and natural, showing no haste, irritation, fatigue, boredom, forced gaiety, or forced friendliness, nor too obvious an intent to teach. Female voices are not disagreeably shrill. (d) They are appropriate to the situation and characters portrayed. (e) They are varied: of both sexes, and differing in timbre if of the same sex. However, a single voice, of excellent quality and contriving to remain attractive and interesting at all times, is acceptable in single narrative items not exceeding 30 minutes in length.

A: No compromise is acceptable on (a) or (b). In (c)-(e) some deviation from the excellent standard is acceptable.

U: The material does not meet the A standards.

### 5. AUDIO CHARACTERISTICS: DISC & TAPE

*Note:* If the recorded materials are to be used primarily in a language laboratory or other installation using headphones, good quality headphones should be used to evaluate audio characteristics. Materials acceptable when heard over a loudspeaker may not be acceptable when headphones are used.

E: (a) Studio noises (clicks, coughs, lip noises, etc.) are completely eliminated. However, this does not apply to occasional unobtrusive realistic background noises or effects in recordings made for listening only. (b) When the material is played on a good machine such as an Ampex tape playback, the unvoiced consonant sounds, in particular *sh, s, f, th,* are clearly distinguishable one from another. (c) Disc surface noise or tape hiss is barely audible when the material is played on a good machine at normal volume. (d) Dead silence (spliced-in dead or virgin tape) is not substituted for room noise in silent spaces. (Dead silence is acceptable as a marker between sections of the material.) (e) Groove echo or print-thru is absent or at worst very faint when the volume is turned up in silent spaces. (f) No variation in recorded volume is present on the disc or tape so that it is not necessary to adjust the volume on the playback periodically.

A: No compromise is acceptable for (a) or (b). In (c)-(f) some slight deviation is acceptable.

U: The material does not meet the A standards.

### 6a. PHYSICAL CHARACTERISTICS: DISCS

E: (a) The surface is free of broken grooves, pinholes, cracks, and other imperfections. (b) The maximum length of recorded time (to assure maximum durability and minimum groove echo) on discs of various diameters is as follows (the figures include time for band separations): for 33⅓ rpm. 7 in. 7 min., 10 in. 15 min., 12 in. 22 min.; for 45 rpm. 7 in. 5 min. (c) For use by the teacher or at the lab console, no maximum diameter is set. For student use, the diameter is small (7 or 10 in.). The smaller discs are easier to handle and cost less to replace if damaged or broken. (d) The label has large, clear type for side and band identification as well as for the title. (e) The space between bands is wide enough (about 1/16 inch) to facilitate finding the band desired and placing the needle on it. (f) The center is raised to protect the playing surfaces of the discs when stacked. (g) The disc is flexible, indicating resistance to breakage.

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[11] Based on a work paper by Frederick D. Eddy of Georgetown Univ. and Filomena C. Peloro of the Hackensack (N.J.) Public Schools.

[12] Standard: the normal, unaffected speech of cultivated, educated natives that shows no conspicuous regional or class characteristics.

[13] Neutral intonation: a relatively flat intonation contour: no marked rising or falling of the tone.

A: No compromise is acceptable for (a) or (b). In (c)-(g) some deviation is acceptable.

U: The material does not meet the A standards.

### 6b. PHYSICAL CHARACTERISTICS: TAPES

E: (a) Tapes played at the slower speeds (3¾ or 1⅞ ips.) generally do not equal the audio performance of tapes played at 7½ ips. A slower-speed tape should be listened to very carefully or tested electronically to determine whether it equals or very nearly equals the audio performance of a tape played at 7½ ips. on the same machine. (b) Tape reels are not completely filled. At least ¼ in. is left between the tape and the outside edge of the reel. (Full reels often cause threading difficulties.) (c) The tape is flexible enough not to crack when bent double and the magnetic coating is uniform (no bare or thin spots). (d) The recording is full-track. (e) A small reel (5 in.) is best for language study to facilitate locating the material desired, particularly for individual student use. (f) Printed and spoken identification is simple, clear, and complete. Essentials are: title of the material, including the name of the language (*Beginning French*), and reel number if there is more than one reel. All of this appears on the box, on a light-colored tape leader, and on the reel. It is spoken in English at the beginning of each tape. The end of each tape is signaled by an appropriate announcement. Sections of the tape are identified by an appropriate announcement, or by leader tape or a silent space of several seconds duration.

A: No compromise is acceptable for (a)-(c). In (d) a two-track recording is acceptable; in (e) a 7-in. reel is acceptable; in (f) a detail or two can be missing.

U: The material does not meet the A standards

### 7. RECORDED INSTRUCTIONS TO STUDENTS

E: Before the students work with recorded material in the school or at home, the teacher should present the material and conduct a practice session. Therefore: (a) All recorded instructions are as brief as possible, ideally single-word commands. (b) They are in the FL, except that there may be a brief English equivalent of a particular instruction in the FL the first time or two it appears.

A: Brief recorded instructions in English (not both languages) are acceptable.

U: The instructions are long or complicated. They interlard English and the FL.

### 8. PRINTED TEXT TO ACCOMPANY MATERIAL

E: (a) For the teacher, there is at least one complete text of the recorded material. (b) At appropriate points in the teacher's and student's texts—preferably in the margin—the corresponding recorded material is identified: reel number and section or disc side and band.

A: No compromise is acceptable for (a).

U: The material does not meet the A standards.

## ADDITIONAL CRITERIA: RECORDINGS FOR SPECIAL PURPOSES

### CULTURAL (Level III–)

Items that take an important step beyond language study by giving the student an authentic experience in depth with the foreign culture. Some are accompanied by filmstrips or slides; some are on the sound track of carefully chosen and edited moving pictures. If such experiences are to be authentic, they require a certain audio-lingual competence; up through Level II the student's cultural experiences have been an integral part of his language study. Although the basic language skill involved is listening, the materials may have short exercises in speaking practice, and may be accompanied by printed scripts for student reading practice. Examples: a recorded dialogue or narrative about school life in the foreign country; a newsreel with a specially prepared foreign language sound track, with or without corresponding tapes or discs.

*Note:* For 1–8 see Basic Criteria.

### 9. CONTENT

EA: Usually designed or edited for use above Level II, the material (through dialogue or narrative, or both) gives the student the opportunity to participate in an authentic, interesting, and important manifestation of the language and culture as a supplement to the regular course work.

U: The material does not meet these standards.

## DISCS & TAPES: LANGUAGE

*Note:* For 1–8 see Basic Criteria

### 9. LISTENING AND SPEAKING PRACTICE (for material comprising a full course)

EA: The material provides listening and speaking practice, both of the quality described in Basic Criteria 2 and 3.

U: Such material provides only listening practice, or only speaking practice, or a poor balance between the two.

### 10. DELAYED REFERENCE TO THE WRITTEN LANGUAGE (in beginning courses)

E: To use the recorded material the beginner is never asked to refer to the printed word.

A: He is required only occasionally to refer to the printed word.

U: He is obliged to refer constantly to the printed word.

### 11. PRONUNCIATION DRILLS (if present)

EA: They concentrate on: (a) sounds especially difficult for native speakers of English and (b) contrasts within the foreign language which have no counterpart in English: *du* and *doux*, *Wahn* and *wann*, *mesas* and *meses*. (c) Individual sounds are drilled in isolation less than they are drilled in context.

U: The material does not meet these standards.

### 12. DRILL MATERIAL

E: (a) It contributes to an early oral mastery of structures of high frequency, concentrating on those which create special difficulties for speakers of English, followed by those of lower frequency, and uses oral pattern practice and analogy. (b) The principle of small increment (see 14, b, ii, below) is carefully observed.

A: There is occasional compromise with these principles.

U: The material shows little or no consideration for these principles.

### 13. VOCABULARY (for Level I)

E: Especially in the early weeks or months of the course, vocabulary, like everything else, is kept under careful control. The number of words is just sufficient to permit cumulative substitution in previously learned patterns. The choice of vocabulary depends on the situations presented in the basic material and on the structures drilled. There are no recorded lists of words.

A: Some words are introduced that are not necessary to the situation and structure presented.

U: Many unnecessary words are introduced. There are recorded lists of words.

### 14. FORMAT

E: (a) The sequence in the presentation of basic material to be overlearned[2] is (i) for listening (no spaces); (ii) for learning (by partials and full utterances, with spaces); (iii) for fluency (by full utterances, with spaces). (b) Small increment: (i) Basic material (such as a line of dialogue) is presented both as a whole and by partials so that the student can master it by easy stages and yet make progress. (ii) Drills eliciting student response require the student to make only one new structural change at a time; manipulation of two or more structural changes in the same response is always preceded by drills which provide mastery of each change separately. (c) Average length of the selections to be overlearned (dialogue or narrative) is 12 utterances or sentences for grades 7–9 and 16 for grades 10–12. The selection is broken into quarters, thirds, or halves (3 to 8 utterances in each segment) for effective presentation and practice. (d) Average length of full utterance or sentence in basic material to be overlearned: 8 syllables (1st 8 weeks), 10 syllables (2nd 8 weeks), 12 syllables thereafter. (e) Length of a partial utterance or sentence in basic material to be over-learned is about 5 syllables when new material is being presented. Example: "Robert, / please open the window / next to you." (f) The length of a repeat or response space is enough to allow the student to make the utterance at the same speed as the model voice, plus about a one second margin for utterances up to 6 syllables. For longer utterances, the margin increases proportionately. Example: The margin would be 1½ to 2 seconds for an utterance of 12 syllables. Note: Seconds can be estimated as follows: A few utterances of the material are timed to determine about how many syllables per second are being produced on an average. If, for example, this figure is three syllables per second, then a one-second margin in a repeat space is simply the time needed to utter three syllables. For the sentence "He's leaving with me" the entire repeat space is long enough to say the sentence through once, plus "He's leaving." (g) All recorded apparatus for identification and explanation is concise: no numbering of items in a drill or of sentences in basic material, no lengthy explanations of any kind. The language to be practiced occupies almost all the recording. (h) Timing between sections and items. A careful balance is maintained between a hurried pace that frustrates the student and a deliberateness that puts him to sleep; there are no long pauses (except as separators between sections of the tape) nor any short pauses in a sentence or drill that the student can mistake for a space in which he tries to repeat or respond.

A: No compromise is acceptable in (a), (b), or (h). In (g) some deviation is acceptable. In (c)-(f), where average measurements are given, a deviation of up to 25% is acceptable.

U: The material does not meet the A standards.

15. PRINTED INSTRUCTIONS FOR THE TEACHER

E: The material has adequate instructions on (a) preparatory explanation and ground rules for the class, including specific directions for the use of recorded materials. (b) presentation of the material to the class. (c) techniques for overlearning the basic material (dialogue or narrative). (d) techniques for drilling structure and vocabulary. (e) techniques for checking in class the home and laboratory work done with the recorded materials. (f) techniques and suggested plans providing for the re-entry into class work at frequent intervals of previously learned items. (g) techniques of audio-lingual review and testing. (h) instructions for procedure with a particular unit, even for a particular item in a unit, whenever the material demands it.

A: No compromise is acceptable for (a)-(d). The others may be partially covered or omitted.

U: The material does not meet the A standards.

### DISCS & TAPES: LITERARY

Use Basic Criteria 2, 4, 5, 6, and 8, renumbered 1 through 5. In view of the artistic and other special characteristics of the language and voices found in literary presentations, the Basic Criteria can be modified according to the evaluator's best linguistic, literary, and aesthetic judgment.

1. LANGUAGE FOR LISTENING
2. VOICES
3. AUDIO CHARACTERISTICS
4a. PHYSICAL CHARACTERISTICS: DISCS
4b. PHYSICAL CHARACTERISTICS: TAPES
5. PRINTED TEXT TO ACCOMPANY MATERIAL
6. CONTENT

E: (a) The materials consist of recordings of the best in literature: plays, poems, short stories, and other prose. (b) In their content and presentation they make the most of dramatic and emotional appeal. (c) They are produced by the finest native talent available (example: a play by Molière recorded by the Comédie Française).

A: The material satisfies two of the three criteria.

U: The material does not meet the A standards.

### DISCS & TAPES: SONGS

There is no lack of recorded songs, and many of them are very good for listening. But only a very small fraction of this material is suitable for learning purposes. We must have more songs recorded and presented for student participation and learning.

The audio and physical characteristics should not disqualify a recording otherwise meeting all of the criteria below, but any serious failings in these two areas should be noted in the evaluation for the guidance of prospective purchasers.

1. SONGS FOR IMITATION

E: (a) Words and music correspond to the interests and abilities of the students: in Grade 3, no love songs; in Grade 11, no nursery rhymes. (b) Words, music, and interpretation are authentic, existing in the foreign culture. (c) Songs are recorded by artists having a native or near-native pronunciation. (d) The recording provides a voice singing in a key within the student's singing range. (e) It also provides an instrumental accompaniment for student singing in the same key as the one the recorded singer uses.

A: The material satisfies all but (e).

U: The material fails to satisfy criterion (e) and one other.

2. SONGS FOR LISTENING

EA: See the first three criteria under 1 above.

U: The material does not meet these standards.

3, 4, and 5 refer only to Songs for Imitation; 6 refers to both types of song.

3. RECORDED INSTRUCTIONS TO STUDENTS (Songs for Imitation)

E: Before the students practice with the recorded material, the teacher should present the song and conduct a practice session. Therefore, all recorded instructions are as brief as possible, ideally a single-word command, given in the foreign language without translation.

A: Brief explanations of procedure, given in English, are acceptable.

U: The recorded instructions are unnecessarily long or they interlard English and the foreign language.

4. SMALL INCREMENT (Songs for Imitation)

EA: The material presents a line to be practiced both as a whole and by partials so that the student can master it by small increments and yet keep moving constantly ahead in a satisfactory way.

U: The material does not meet this standard.

5. LENGTH OF SILENT SPACES FOR REPETITION (Songs for Imitation)

E: A repeat space must be long enough to allow one to make the utterance or sing the phrase at the same speed as the model voice, plus about 1 second.

A: A deviation of up to 25% from the figure given is acceptable.

U: The material does not meet the A standard.

6. PRINTED TEXT TO ACCOMPANY MATERIAL (for both Imitation and Listening)

E: (a) For the teacher, there is at least one complete text of the recorded material and musical notation at least of the melody. (b) At appropriate points in the teacher's and student's texts (preferably in the margin) the corresponding recorded material is identified: reel number and section or disc side and band.

A: No compromise is acceptable for (a).

U: The material does not meet the A standard.

## ELEMENTARY READERS

Children's books and readers either written or simplified for Levels I and II which are not works of literature.

1. CONTENT

E: The book is psychologically appropriate to the age level for which it is intended and has literary merit or offers cultural insight.

A: It is psychologically appropriate to the age level for which it is intended and interests the students.
U: It is psychologically inappropriate, or it is dull.

2. LANGUAGE

EA: The choice of words and the complexity of sentence structure are appropriate to the language proficiency of the intended readers, and the language is authentic.
U: The words and sentence structures are in general too difficult or too simple for the intended readers, or the language is artificial.

3. NOTES AND END-VOCABULARY

EA: (a) Notes give the student the needed linguistic help and literary and cultural references. (b) There is a complete end-vocabulary of the foreign phrases, idioms, and words used in the book.
U: There are no notes or lexical aids, or those offered are incomplete, or notes or glossary in English are inserted in the text or margins (thus interlarding the two languages).

4. EXERCISES

E: The exercises derive from the text in a planned sequence of difficulty. They give the student some practice in speaking and writing but keep the main stress on reading comprehension.
A: The exercises are varied but unselected, some good, some bad.
U: The exercises have little to do with the reading text and take no account of the degree of linguistic competence of the student.

5. APPEARANCE

EA: (a) The text is easily legible. (b) The illustrations are attractive and relevant.
U: (a) The text is poorly printed. (b) The illustrations are unattractive or inappropriate.

## FILMS[14]: DRAMATIC & DOCUMENTARY

Only films with an FL sound track will be evaluated.

1. LANGUAGE OF THE DIALOGUE

E: The dialogue was originally recorded in the FL and is appropriate in tone to its intended audience.
A: It has been dubbed in the FL but is appropriate in tone and correlated to the gestures.
U: It is in English or the FL dialogue is decidedly inappropriate.

2. VOCABULARY

E: The vocabulary is in general use, not regional or too technical, and is within the viewers' vocabulary. (Special vocabulary is allowed in a film for advanced students, Level IV-VI.)
A: It is in general use and only a few items need to be explained before the film is shown.
U: It requires much prior explanation.

3. ACCENT AND PACE

E: The pace is normal for a native film and the pronunciation is standard, showing no regional peculiarities. (Regional language may be allowed and even useful for Levels IV–VI.)
A: Only a very few regionalisms appear and the pace is only slightly slower than normal.
U: The speech is definitely regional (except for Levels IV–VI), it is unnatural, or it is comprehensible only with great difficulty.

4. VOICE QUALITY

EA: The voices are pleasing, varied, natural in expression, and appropriate to the situation.
U: The voices are forced, monotonous, unnatural, or inappropriate.

5. TECHNICAL QUALITY OF THE RECORDING

E: The recording is always clear, devoid of extraneous sound, and of even volume.
A: There are only occasional and slight deviations from the standards above.
U: The voices are not clear, or there is extraneous noise that interferes with listening, or the volume is uneven.

6. CONTENT

EA: It stimulates thought at a level which the students can discuss in the FL and it gives them an insight into part of the foreign culture.
U: It stimulates little thought or thought of such complexity that the viewers can discuss it very little in the FL, or it gives a distorted view of the foreign culture.

7. SCOPE

EA: The film is an impressive, rounded, meaningful treatment of a well-chosen subject.
U: The scope is too great to be treated or too narrow to be significant or the purpose of the film is hazy.

8. VISUAL QUALITY

E: The images are artistic and imaginative, and they instantly evoke the idea intended.
A: They are attractive and appropriate.
U: They are unattractive, inappropriate, or confusing.

9. RUNNING TIME (for use in class, not for feature films)

E: The film is no more than 20 minutes long.
A: It is 20 to 30 minutes long.
U: It is over 30 minutes long.

10. AUXILIARY AIDS (for films to be shown in class, not for feature films)

E: There is a complete script, a study guide with exercises appropriate to the students' language proficiency level, and a teacher's guide with a summary of the film and suggestions for pre- and post-showing class activity in line with recommended teaching methods.
A: There is a teacher's guide containing a summary of the film, a vocabulary list, and suggestions for pre- and post-showing class activity in line with recommended teaching methods.
U: There is no script or summary, or the teacher's guide offered is inadequate, or it suggests activities which are not recommended.

## FILMS: LANGUAGE

Films for language study should be evaluated according to the Basic Criteria for Discs and Tapes 1, 2, 4, and 8, Discs and Tapes-Language Study 11, 12, 13, and 15, and, in addition, according to 5, 8, and 9 from Films, Dramatic and Documentary.

The sequence of criteria is as follows:

From Discs and Tapes: Basic Criteria and Language Study

1. CONTENT APPROPRIATE TO GRADE LEVEL
2. LANGUAGE FOR LISTENING
3. STRUCTURE
4. VOCABULARY: for Level I
5. VOICES
6. PRONUNCIATION DRILLS: if present
7. PRINTED TEXT TO ACCOMPANY MATERIAL
8. PRINTED INSTRUCTIONS FOR THE TEACHER

From Films: Dramatic & Documentary

9. TECHNICAL QUALITY OF THE RECORDING
10. VISUAL QUALITY
11. RUNNING TIME: for classroom films

## FILMSTRIPS & SLIDES[15]

Filmstrips and slides are evaluated only if they are accompanied by recordings made for the language class.

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[14] Based on a work paper by Marian Templeton of the Garden City (N.Y.) High School, editor of film evaluations for *Hispania*.

[15] Based on a work paper by Elvira Adorno of John Adams High School, Ozone Park, N.Y.

### 1. VISUAL QUALITY

E: The images are artistic, imaginative, and instantly evoke the idea intended.

A: The images are attractive and appropriate.

U: The images are unattractive, or inappropriate, or confusing.

### 2. TECHNICAL QUALITY

E: The pictures are sharp, balanced in exposure, and true in color (if not black and white).

A: A few frames are not up to this standard.

U: A number of frames are fuzzy, distorted, or untrue in color.

## INTEGRATED PROGRAMS

Audio-visual materials including films or filmstrips, recordings, and printed matter in a set are evaluated in accordance with the criteria for each type of material. The category is indicated in parentheses before each series of "1A, 2E. . . ."

## LINGUISTICS[16]

### 1. ORIENTATION

EA: The book presents the new concepts of language that scientific analysis has elaborated.

U: It presents concepts now incomplete or obsolete, or the underlying linguistic principles are not made clear.

### 2. SCOPE

E: (a) The book presents a general linguistic analysis and also shows the application of principles to one or more given languages. (b) It concerns itself with writing as well as speech. (c) It deals primarily with contemporary language, touching on historical analysis only enough to put the contemporary in proper perspective.

A: It is concerned only with general linguistic analysis, or only with speech. It may deal at some length with historical analysis, provided that the presentation of the contemporary is not slighted or confused.

U: It does not meet the A standards.

### 3. RELEVANCE TO LANGUAGE TEACHING

E: The book was written specifically for the FL teacher to aid in solving the problems of language teaching and learning.

A: It was not written specifically for the FL teacher but it has distinct relevance to language teaching.

U: The book is too technical, or it has little relevance to language teaching.

### 4. CLARITY

EA: The text is organized and worded so as to make the new concepts it proposes readily available to the user who is not a specialist in linguistics.

U: The wording is so recondite that most FL teachers would find the book difficult to understand, or the presentation is too diffuse to make the underlying principles clear to the average FL teacher.

## LITERARY TEXTS[17]

Literary texts are evaluated only if they have been produced for student use in the United States or abroad. Teachers may, of course, use other texts appropriate to the student's age and proficiency, but it is not feasible to evaluate such books here.

### 1. LITERARY OR CULTURAL QUALITY

E: It is an outstanding work of literature.

A: It is worth reading as literature or for its insights into the foreign culture.

U: It has neither literary nor cultural merit.

### 2. EDITORIAL TREATMENT

E: Its introduction, addressed to the student, tells him what he needs to know to appreciate the text. The text is intact, or the abridgement and simplification are of minor degree, and the reader is told to what extent the text has been changed.

A: The introduction, addressed to the reader and to the teacher, gives more information than the former can digest. There is no clear indication of the degree of textual revision, but changes are minor.

U: The text is drastically abridged or simplified.

### 3. NOTES AND END-VOCABULARY

EA: The notes and the end-vocabulary are mainly in the FL and entries in both parts give the student the needed linguistic help and literary and cultural references.

U: There are footnotes or sidenotes that constantly juxtapose English and the FL, or the entries do not answer the students' needs.

### 4. APPEARANCE

EA: (a) The test is easily legible. (b) The illustrations are attractive and relevant.

U: (a) The text is poorly printed. (b) The aesthetic quality of the illustrations falls far below that of the text.

## MAPS[18]

### 1. VISUAL QUALITY

E: The maps are in color and, if wall maps, they are large enough so that areas can be seen from the students' positions.

A: The maps are clear and as large as above, but are not in color.

U: The areas of wall maps are too small or too indistinct to be seen from the students' positions.

### 2. LABELS

EA: Labels are in the FL and easily legible.

U: Labels are in English or illegible.

### 3. UP-TO-DATENESS (for political maps)

EA: Current boundaries and political status are shown.

U: Boundaries and political status shown changed more than a year ago.

### 4. DURABILITY

EA: The paper and ink will withstand school use for five or more years.

U: The paper or ink will not meet this standard.

## PERIODICALS: FOR THE TEACHER[19]

### 1. QUALITY OF ARTICLES

E: They are eminently worth reading for content.

A: Most of them are important and interesting.

U: They are trivial or vulgar.

### 2. QUALITY OF LANGUAGE

EA: The style has literary merit, is intelligent, and is current.

U: The style in many articles is faulty or the FL has been corrupted by English.

### 3. APPEARANCE

E: It is well-printed with clear type on good quality paper; illustrations are artistic and interesting.

A: The print is easily legible; illustrations are attractive and relevant.

U: It is badly printed and poorly laid out.

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[16] Based on a work paper by Nelson Brooks of Yale Univ.

[17] Based on a work paper by Raymond S. Sayers, The City College of New York.

[18] Based on a work paper by Manuel H. Guerra, Alameda SC, Hayward, Calif.

[19] Based on a work paper by Karl-Heinz Planitz, Wabash College, Crawfordsville, Ind.

**4. DISTRIBUTION OF TOPICS**

E: The countries or languages covered are represented in proper proportion and there is a good range of points of view.

A: No areas supposedly covered are greatly neglected and there is some range of points of view.

U: The periodical has a single strong political or aesthetic bias.

**5. PROFESSIONAL INFORMATION** *(For a pedagogical periodical)*

EA: Some of the articles discuss new developments in the field; there is reliable reporting of professional meetings and events; there are good reviews of all important new textbooks and teaching aids; and advertising promotes items truly useful to teachers.

U: Professional news and developments are reported meagerly or unreliably; reviews are sporadic or unreliable.

## PERIODICALS: FOR THE STUDENT[19]

FL editions of American magazines are excluded because they generally reflect only American cultural attitudes.

**1. HUMAN INTEREST**

E: The articles appeal to the students' interest without becoming sentimental or sensational.

A: Most of the articles are appealing.

U: The articles generally have little human interest or they are sensational.

**2. CULTURAL CONTENT**

E: The articles present the foreign culture faithfully to adolescents and help to give them good insight into the culture.

A: They generally present a true picture of the foreign culture with some breadth and interest.

U: The cultural content is mainly American or is otherwise unfaithful to the foreign culture or unsuitable to adolescents.

**3. INTELLECTUAL CONTENT**

E: The ideas presented are stimulating even to the brighter students and they relate to other fields of study.

A: With rare exceptions, the intellectual level is appropriate to the age level.

U: The ideas expressed are either childish and trivial or too difficult for the intended age level.

**4. EXERCISES (if present)**

EA: (a) The exercises are in the FL only. (b) They derive from the content of the periodical and emphasize important points. (c) They are appropriate to the language proficiency of the students.

U: (a) The exercises contain sentences with the two languages intermingled. (b) They are not related to the articles, or they pick out unimportant details. (c) They do not correspond to the language proficiency of the students.

**5. APPEARANCE**

E: The type and paper make reading easy and there are interesting, appropriate, and artistic illustrations. (Illustrations are desirable at least until the students are mature and proficient enough to begin to read periodicals for adults.)

A: The type is legible and there are significant illustrations.

U: The print is difficult to read and the illustrations are unappealing or insignificant; or there are no illustrations.

## PICTURES & WALL CHARTS[20]

Sets of pictures or wall charts will be evaluated only if they accompany language programs.

**1. SUBJECTS**

E: They are an integral part of the language program.

A: They illustrate vocabulary and structures that have been covered in the course and are appropriate to the age level.

U: They present the students with situations they have not learned to describe, are inappropriate to the age level, or present a series of unrelated objects.

**2. VISUAL QUALITY**

E: The drawing is clear, artistic, and in color.

A: The drawing is clear and attractive, but not in color.

U: The drawing is unclear or unattractive.

**3. SIZE**

E: The details of the scene are large enough to be seen easily by the class.

A: The major features of the scene are large enough to be seen by each pupil.

U: Even major details of the scene are too small or indistinct to be seen by all of the class.

## REFERENCE GRAMMARS[21]

They should treat the whole spectrum of language usage "from sound to sentence." There should be a complete description of the grammar of the sound system, without reference to the written language. In addition, there should be sections on morphology and syntax that deal with the written language. Such grammars should be predicated upon the traditional approach of philology and the newer point of view of descriptive linguistics. Any type of reference grammar should be evaluated in regard to the following aspects:

1. ORGANIZATION OF THE MATERIAL
2. DEPENDABILITY AND CLARITY OF THE STATEMENTS MADE
3. AUTHENTIC ILLUSTRATIVE EXAMPLES
4. INDEX
5. LAYOUT

## REVIEW GRAMMARS[22]

A review grammar should be a systematic summary of structures already familiar, with a deeper penetration into known areas, resulting in a comprehensive survey of all structures frequently used. All the classes and patterns of language, from simple sound clusters through words, phrases, and utterances to complete sentences, should be systematically discussed. Rules should be given that summarize typical patterns of form and function and should be phrased for easy retention by the student.

**1. ORIENTATION**

EA: The grammar clearly states what knowledge is assumed on the part of the learner and indicates the direction in which this is to be augmented.

U: The grammar is a basic text in disguise for it does not distinguish between treatment of what is assumed to be known and what is to be learned.

**2. SCOPE**

E: (a) The book reviews the grammar of the spoken language as well as that of the written language. (b) It is concerned with completeness of presentation of all forms likely to be of use to the intermediate student.

A: (a) The book reviews only speech or only writing and states this specialization prominently. (b) It is concerned with completeness of presentation, but only for speech or for writing.

U: (a) The grammar purports to be complete but ignores the grammar of either speech or writing, or it confuses the two grammars. (b) It attempts to be as complete as a reference grammar.

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[20] Based on a work paper by Manuel H. Guerra, Alameda SC, Hayward, Calif.

[21] Based on a work paper by Nelson Brooks of Yale Univ.

[22] Based on a work paper by Nelson Brooks of Yale Univ.

### 3. GRAMMAR OF THE WRITTEN LANGUAGE

EA: The book explains both the grammar of form (inflections) and the grammar of syntax.

U: The book does not recognize that form presents one type of learning problem and the syntax of an utterance presents another.

### 4. GRAMMAR OF THE SPOKEN LANGUAGE (if included)

EA: (a) The grammar reviews especially those features of spoken language that present particular difficulty to one whose native language is English. (b) A consistent graphical representation of pronunciation and intonation patterns is used.

U: (a) The grammar attempts to give, without adequate discrimination, a complete account of the phenomena of the spoken language, or the points selected for discussion are not of high frequency or of special use to the English-speaking student. (b) The graphical representation of sounds is inconsistent, or misleading comparisons with English sounds are given.

### 5. STRUCTURES

EA: The structures exemplified and discussed are of relatively high frequency, and primary concern is with those that differ from structures of English.

U. The grammar tries to account for all the usages that may occur in the FL without regard for frequency, or it unduly stresses irregular or unusual forms and structures.

### 6. MANNER OF PRESENTATION

EA: (a) Rules are briefly expressed in simple language, even if scientific accuracy must occasionally be sacrificed. (b) Structures are made clear by the use of examples drawn from the FL and are not presented as translations from English. Such examples may afterwards be restated in English to make their meaning clear.

U: (a) The rules are stated in a difficult manner. (b) The rules are given without sufficient examples, or the examples suggest that the FL is attempting to express the structures and utterances of English. (For example, "To express 'some' or 'any' the French say. . . .")

### 7. ORGANIZATION

EA: The discussion is systematic.

U: The presentation of the grammatical review does not help the student to arrange the different problems systematically in his own mind.

### 8. EXAMPLES

E: (a) The rules are accompanied by many illustrative examples. (b) The examples are pertinent, of interest to the student, and of immediate value in his use of the FL.

A: (a) The rules are accompanied by sufficient illustrative examples. (b) The examples are pertinent and useful, but not especially interesting in content.

U: (a) The number of illustrative examples is insufficient. (b) The examples given contain faults in language or are extremely dull.

### 9. EXERCISES

EA: The exercises are in the FL only.

U: The exercises are restricted to groups of isolated English sentences to be translated into the FL or they contain sentences with the two languages intermingled.

### 10. END-VOCABULARY

EA: There is a complete list of the foreign phrases and words used in the book, with English equivalents.

U: No such lexicon is given, or the one given is not complete.

### 11. LAYOUT

EA: The type size and arrangement of the page reflect the relationships between the language models, drills, and explanations and their relative importance to the learner.

U: The layout does not reflect these relationships, or it is confusing to the reader.

## SUPPLEMENTARY MATERIALS

Miscellaneous materials have been included when they were thought to be of interest to teachers, even though no criteria had been written for them.

## TEACHERS COURSE GUIDES[23]

### 1. ADAPTATION TO THE LISTENING-SPEAKING-READING-WRITING PROGRESSION (for Level I)

E: The guide provides for an initial oral presentation.

A: It provides materials which can be adapted to an initial oral presentation.

U: It is not adaptable to an audio-lingual period.

### 2. PRESENTATION AND RE-ENTRY OF LANGUAGE PATTERNS

E: The guide presents the material in the form of sentence patterns (in use), provides for extension in the use of these, and provides for their re-entry.

A: It presents the greater part of the material in sentence patterns and makes some provision for their re-entry.

U: Most of the material consists of nouns to be learned, with a minimum number of sentence patterns.

### 3. AUTHENTICITY (OF THE FL) AND SELECTION OF STRUCTURES

E: The language is native, the sentence patterns are of high frequency, and the introduction of these follows the normal usage (rather than such artificial arrangements as all of the present tense first, past tense, future tense, etc.)

A: The language is near-native, the sentence patterns are needed frequently, and the introduction of these follows somewhat the normal usage.

U: The language is awkward, the patterns will not be needed in other situations, and only one or two tenses are used.

### 4. PROVISION FOR EVALUATION OF PROGRESS

E: The guide provides tests to determine the mastery of audio-lingual skills at regular intervals.

A: It provides sample questions to evaluate progress.

U: It provides no tests.

### 5. PSYCHOLOGICAL APPROPRIATENESS

E: The situations, language, and activities are interesting and suitable to the age group for which the guide has been written.

A: The material is adaptable to the age group for which the guide has been written.

U: The situations, language, and activities are not appropriate to the age group for which the guide has been written.

### 6. CULTURAL CONTENT

E: The dialogs, stories, and other activities are those typical of the foreign children.

A: Some of the situations and stories are typical of American rather than the foreign culture.

U: There is very little material related to the foreign culture.

### 7. PROVISION FOR CLASSROOM ACTIVITIES (in the Elementary School)

E: The guide provides a sufficient number of songs, games, and activities which reinforce the sentence patterns and phrases being learned.

A: The guide provides some songs, games, and activities which lend variety to the classroom procedures and reinforce some vocabulary.

U: The guide does not include any songs, games, or activities, or those included represent completely different material from that of the regular classwork.

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[23] Based on a work paper by Elizabeth Keesee, Specialist in FLs, USOE, Washington 25, D.C.

## APPENDIX 2

## List of Producers and Distributors

### PART I - PRODUCERS

**ACADEMY** Academy Guild Press, 2430 East McKinley, Box 549, Fresno, California 93703

**ACME** Editorial Acme S.A.C.I., Maipú 92, Buenos Aires, Argentina (dist. Pequeño Paquete)

**AGOSTINI** Libreria dell'Istituto Geografico de Agostini, Via Fratelli Rosselli 16, Novarro, Italy (dist. Escopel)

**AGUILAR** Aguilar S.A. de Ediciones, Calle Juan Bravo 38, Madrid 6, Spain, or Avenida Insurgentes 158, Mexico, D.F.

**ALLYN** Allyn and Bacon, Inc., 150 Tremont Street, Boston, Massachusetts 02111

**AM. BOOK** American Book Company, 55 Fifth Avenue, New York, N.Y. 10003

**AMERICAS** Las Américas Publishing Company, 152 East 23 Street, New York, N.Y. 10010

**APPLETON** Appleton-Century-Crofts, 60 East 42 Street, New York, N.Y. 10017

**BAILEY** Bailey Films, 6509 de Longpre Avenue, Hollywood, California 90028

**BARRON** Barron's Educational Series, Inc., 343 Great Neck Road, Great Neck, New York

**BLAISDELL** Blaisdell Publishing Company, 135 West 50 Street, New York, N.Y. 10020

**BORDAS** Editeur Bordas, 27 Rue du Moulin Vert, Paris $14^e$, France

**BOWKER** R. R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036

**BOWMAR REC.** Bowmar Records, 10515 Burbank Boulevard, North Hollywood, California

**BRANDON** Brandon Films, Inc., 200 West 57 Street, New York, N.Y. 10019

**BRUCE** The Bruce Publishing Company, 400 North Broadway, Milwaukee, Wisconsin 53201

**CAEDMON** Caedmon Records, Inc., 461 Eighth Avenue, New York, N.Y. 10022

**CALIF. SDE** California State Department of Education, State Education Building, 721 Capitol Avenue, Sacramento, California

**CAMBRIDGE UNIV.** Cambridge University Press, 32 East 57 Street, New York, N.Y. 10022

**CAPITOL REC.** Capitol Records Distributing Corporation, 1326 South Michigan Avenue, Chicago; 2360 Irving Boulevard, Dallas; 3117 San Fernando Road, Los Angeles; 317 West 44 Street, New York, N.Y. 10036

**CASTILLA** Ediciones Castilla, S.A., Maestro Alonso 21, Madrid 2, Spain

CHICAGO University of Chicago Press, 5750 Ellis Avenue, Chicago, Illinois 60637

CHICAGO ED. Board of Education, City of Chicago, 228 North La Salle Street, Chicago,
Illinois 60601

CHILTON Chilton Books, 525 Locust Street, Philadelphia, Pennsylvania 19106

CINEMA GUILD Cinema Guild, 10 Fiske Place, Mt. Vernon, New York

COLEGIO El Colegio Americano, Apartado Postal No. 83, Guatemala, Guatemala, C.A.

CORONET Coronet Instructional Films, 65 East South Water Street, Chicago,
Illinois 60601

CROWN Crown Publishers, Inc., 419 Park Avenue South, New York, N.Y. 10016

DELL Dell Publishing Company, 750 Third Avenue, New York, N.Y. 10017

DODD Dodd, Mead & Company, 432 Park Avenue South, New York, N.Y. 10016

DOUBLEDAY Doubleday & Company, Inc., 277 Park Avenue, New York, N.Y. 10017

EAV Educational Audio Visual, 29 Marble Avenue, Pleasantville, New York

EBF Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette,
Illinois 60091

EB PRESS Encyclopaedia Britannica Press, Inc., 425 North Michigan Avenue, Chicago,
Illinois

EDMUNDO RENARD Edmundo Renard, San Sebastián, Spain (dist. Escopel)

EDU-TEK Edu-Tek, Inc., Box 9417 Cabanne Station, St. Louis, Missouri

EMC EMC Corporation, 180 East 6 Street, St. Paul, Minnesota 55101

EURO. ART European Art Color Slide Company, 120 West 70 Street, New York, N.Y. 10017

FA Film Associates of California, 11014 Santa Monica Boulevard, Los Angeles,
California 90025

FESTA Festa Discos, Ltda., Avenida Franklin Roosevelt 84, Grupo 501, Rio de Janeiro,
Brazil. For correspondence use postal box: Caixa Postal 2544, Rio de Janeiro.

FOLKWAYS Folkways Records and Service Corporation, 165 West 46 Street, New York,
N.Y. 10036

FUNK Funk & Wagnalls Company, Inc., 360 Lexington Avenue, New York, N.Y. 10017

GILI Editorial Gustavo Gili, S.A., Rosellón 87 y 89, Barcelona 15, Spain

GREDOS Editorial Gredos, Benito Gutiérrez 26, Madrid 8, Spain

**CHICAGO** University of Chicago Press, 5750 Ellis Avenue, Chicago, Illinois 60637

**CHICAGO ED.** Board of Education, City of Chicago, 228 North La Salle Street, Chicago,
Illinois 60601

**CHILTON** Chilton Books, 525 Locust Street, Philadelphia, Pennsylvania 19106

**CINEMA GUILD** Cinema Guild, 10 Fiske Place, Mt. Vernon, New York

**COLEGIO** El Colegio Americano, Apartado Postal No. 83, Guatemala, Guatemala, C.A.

**CORONET** Coronet Instructional Films, 65 East South Water Street, Chicago,
Illinois 60601

**CROWN** Crown Publishers, Inc., 419 Park Avenue South, New York, N.Y. 10016

**DELL** Dell Publishing Company, 750 Third Avenue, New York, N.Y. 10017

**DODD** Dodd, Mead & Company, 432 Park Avenue South, New York, N.Y. 10016

**DOUBLEDAY** Doubleday & Company, Inc., 277 Park Avenue, New York, N.Y. 10017

**EAV** Educational Audio Visual, 29 Marble Avenue, Pleasantville, New York

**EBF** Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette,
Illinois 60091

**EB PRESS** Encyclopaedia Britannica Press, Inc., 425 North Michigan Avenue, Chicago,
Illinois

**EDMUNDO RENARD** Edmundo Renard, San Sebastián, Spain (dist. Escopel)

**EDU-TEK** Edu-Tek, Inc., Box 9417 Cabanne Station, St. Louis, Missouri

**EMC** EMC Corporation, 180 East 6 Street, St. Paul, Minnesota 55101

**EURO. ART** European Art Color Slide Company, 120 West 70 Street, New York, N.Y. 10017

**FA** Film Associates of California, 11014 Santa Monica Boulevard, Los Angeles,
California 90025

**FESTA** Festa Discos, Ltda., Avenida Franklin Roosevelt 84, Grupo 501, Rio de Janeiro,
Brazil. For correspondence use postal box: Caixa Postal 2544, Rio de Janeiro.

**FOLKWAYS** Folkways Records and Service Corporation, 165 West 46 Street, New York,
N.Y. 10036

**FUNK** Funk & Wagnalls Company, Inc., 360 Lexington Avenue, New York, N.Y. 10017

**GILI** Editorial Gustavo Gili, S.A., Rosellón 87 y 89, Barcelona 15, Spain

**GREDOS** Editorial Gredos, Benito Gutiérrez 26, Madrid 8, Spain

**HARCOURT** Harcourt, Brace & World, Inc., 757 Third Avenue, New York, N.Y. 10017

**HARPER** Harper & Row, Publishers, Inc., 49 East 33 Street, New York, N.Y. 10016

**HARVEY** Harvey House, Inc., Publishers, Irvington-on-Hudson, New York 10533

**HEATH** D. C. Heath & Company, 285 Columbus Avenue, Boston, Massachusetts 02116

**HOEFLER** Paul Hoefler. Distributed by Walt Disney 16mm Films, 477 Madison Avenue,
New York; 237 North Northwest Highway, Park Ridge, Illinois; 350 South
Buena Vista Street, Burbank, California

**HOLT** Holt, Rinehart & Winston, Inc., 383 Madison Avenue, New York, N.Y. 10017

**HUEBER** Max Hueber Verlag, Amalienstrasse 79, München 13, Germany

**IFB** International Film Bureau, 332 South Michigan Avenue, Chicago, Illinois 60604

**INSULA** Insula, Carmen 9, Madrid 13, Spain

**JOLES** Joles Products, Inc., 33 Union Square West, New York, N.Y. 10003

**KNOPF** Alfred A. Knopf, Inc., 501 Madison Avenue, New York, N.Y. 10022

**LAGUNA** Laguna Beach Books, P.O. Box 441, Laguna Beach, California

**LAIDLAW** Laidlaw Brothers, Thatcher and Madison Streets, River Forest, Illinois 60305

**LECTORUM** Lectorum Corporation, 567 Sixth Avenue, New York, N.Y. 10011

**LEON** Ediciones Juan Ponce de León, Puerto Rico

**LIB. GEN.** Librería General, San Miguel 4, Zaragoza, Spain

**LINGUAPHONE** The Linguaphone Institute, 30 Rockefeller Plaza, New York, N.Y. 10020

**LOUISIANA** Lousiana State University Press, Baton Rouge, Louisiana 70803

**McGRAW** McGraw-Hill Book Company, 330 West 42 Street, New York, N.Y. 10036

**McKAY** David McKay Company, Inc., 750 Third Avenue, New York, N.Y. 10019

**MACMILLAN** The Macmillan Company, 60 Fifth Avenue, New York, N.Y. 10011

**MERRILL C.** Charles E. Merrill Books, Inc., 1300 Alum Creek Drive, Columbus,
Ohio 43216

**MESEGUER** Manuales Meseguer, Rosellón 76, Barcelona, Spain

**MILLS** Mills Music, Inc., 1619 Broadway, New York, N.Y. 10019

**MILTON** Milton Bradley Company, Springfield, Massachusetts

**MINOS** Ediciones Minos, Barcelona, Spain

**MONITOR** Monitor Records, 156 Fifth Avenue, New York, N.Y. 10010

NAT. TEXT National Textbook Corporation, 4761 West Touhy, Lincolnwood, Illinois 60646

NORTON W. W. Norton & Company, Inc., 55 Fifth Avenue, New York, N.Y. 10003

NYBE Board of Education, New York City, Bureau of Curriculum Research, Junior and High School Division, 110 Livingston Street, Brooklyn, New York 11201

OVERSEAS Overseas Newsstand, 8 Balfour Street, Valley Stream, New York 11580

OXFORD Oxford University Press, Inc., 417 Fifth Avenue, New York, N.Y. 10016

PITTSBURGH University of Pittsburgh Press, 3309 Cathedral of Learning, Pittsburgh, Pennsylvania 15213

RANDOM Random House, Inc., 457 Madison Avenue, New York, N.Y. 10022

RCA RCA Victor Record Division, 155 East 24 Street, New York, N.Y. 10010

REGENTS Regents Publishing Company, Inc., 200 Park Avenue South, New York, N.Y. 10003

SALVATELLA Editorial Miguel A. Salvatella, Santo Domingo 5, Barcelona 12, Spain

SCHOLASTIC Scholastic Magazines, 902 Sylvan Avenue, Englewood Cliffs, New Jersey

SCRIBNER Charles Scribner's Sons, 597 Fifth Avenue, New York, N.Y. 10017

SMC Spanish Music Center, 319 West 48 Street, New York, N.Y. 10036

SPOKEN ARTS Spoken Arts, Inc., 95 Valley Road, New Rochelle, New York 10804

STUDYSCOPES Studyscopes Productions, 10554 Santa Monica Boulevard, Los Angeles, California

TAV Teaching Audials & Visuals, 250 West 57 Street, New York, N.Y. 10019

TEIDE Editorial Teide, Regás 30-32, Barcelona 6, Spain

TRANS-WORLD Trans-World Films, Room 305, 53 West Jackson Boulevard, Chicago, Illinois

VERDE Verde Enterprises, P.O. Box 273, Del Mar, California

VIKING The Viking Press, 625 Madison Avenue, New York, N.Y. 10022

WALCH J. Weston Walch, Portland, Maine

WILMAC Wilmac Recorders, 921 East Green Street, Pasadena, California

WISCONSIN EXT. University of Wisconsin, University Extension Division, Madison, Wisconsin

WISC.-MIL. University Bookstores, University of Wisconsin - Milwaukee, Milwaukee, Wisconsin 53211

YAZIGI Cesar Yazigi, 500 Fifth Avenue, New York 36, New York.

## PART II - DISTRIBUTORS

**Adler's Foreign Books, Inc.**, 110 West 47 Street, New York, N.Y. 10036
French, German, Spanish

**Amity Book Shop**, 564 Alter Street, Hazleton, Pennsylvania
French, Russian, Spanish

**Barnes & Noble, Inc.**, 105 Fifth Avenue, New York, N.Y. 10003
All languages

**The Book Shop**, 10 Vernon Place, Melbourne, Florida
French, Portuguese, Russian, Spanish

**Books of the World**, Roxbury Building, Sweet Springs, Missouri 65351
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**Curriculum Materials Center**, Language Department, 5128 Venice Boulevard, Los Angeles, California. Audio-Visual aids in French, German, Hebrew, Italian, Portuguese, Russian, and Spanish

**Denoyer-Geppert Company**, 5235 Ravenswood Avenue, Chicago, Illinois
Maps and atlases

**Dufour Editions**, Chester Springs, Pennsylvania
French, German, Italian, Spanish

**Educational Services**, 1730 Eye Street, N.W., Washington, D. C.
Books, films, filmstrips, and records in all languages

**Escopel Company**, P.O. Box 320, Montclaire, New Jersey
Spanish books and visual aids

**European Publishers Representatives**, 132 West 43 Street, New York, N.Y. 10036
Subscriptions for French, Italian, Polish, and Spanish periodicals

**Franz C. Feger**, 17 East 22 Street, New York, N.Y. 10010
Portuguese, Spanish

**Films de España, Inc.**, 1564 Broadway, New York, N.Y. 10036
Exclusive distributor (rental basis) of Cifesa Films of Spain

**Foreign & International Book Company, Inc.**, Box 1470 Grand Central Station, New York, N.Y. 10017. Portuguese, Spanish

**Gessler Publishing Company**, 110 East 23 Street, New York, N.Y. 10010
French and Spanish games, books, pictures, etc.

**Goldsmith's Music Shop**, 401 West 42 Street, New York, N.Y. 10036
Records for French, German, Italian, Russian, and Spanish

**Dr. Vernon C. Hammond**, 211 South Main Street, McAllen, Texas 78501
Spanish periodicals, recordings, books, song books

**W. S. Heinman**, Imported Books, 400 East 72 Street, New York, N.Y. 10021
All languages

Herder Book Center, 232 Madison Avenue, New York, N.Y. 10016
French, German, Italian, Portuguese, Spanish

M. & M. Iaconi Book Imports for Children, 300 Pennsylvania Avenue, San Francisco,
California. All languages

Neil A. Kjos Music Company, Park Ridge, Illinois
Song books, and records in French, German, and Spanish

Knock & Brentano's, Inc., 29 South Wabash Avenue, Chicago, Illinois
All languages

Las Américas Publishing Company, 152 East 23 Street, New York, N.Y. 10010
Spanish

Lectorum Corporation, 567 Sixth Avenue, New York, N.Y. 10011
Spanish

Lorraine Music Company, P.O. Box 4131, Long Island City, New York
French, German, and Spanish periodicals, records, sheet music

David McKay Company, Inc., 750 Third Avenue, New York, N.Y. 10017
French, German, Italian, and Spanish books and records

Kurt B. Merlander, 626 North Valley Street, Burbank, California
French, German, Spanish

Mills Music, Inc., 1619 Broadway, New York, N.Y. 10019
Song books and records in all languages

A. J. Nystrom & Company, 3333 Elston Avenue, Chicago, Illinois
Maps

Old Town Books, Inc., 203 San Felipe NW, Albuquerque, New Mexico
Portuguese, Spanish

Overseas Newsstand, 8 Balfour Street, Valley Stream, New York 11580
Periodicals

Package Library of Foreign Children's Books, 119 Fifth Avenue, New York, N.Y. 10003
All languages

Pequeño Paquete, S.A., Box 817, Coral Gables, Florida 33134
Spanish

Joseph Plauzoles, 2286 Pelham Avenue, Los Angeles, California
French, German, Italian, and Spanish books and magazine subscriptions

Dr. Konrad Prothman, 2787 Milburn Avenue, Baldwin, Long Island, New York 11511
Filmstrips and art slides on France, Italy, Mexico, and Spain

Rizzoli International Bookstore, 712 Fifth Avenue, New York, N.Y. 10019
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Rogers Book Service, 268 West 23 Street, New York, N.Y. 10011
French, German, Russian, Spanish

Roig Spanish Books, 576 Sixth Avenue, New York, N.Y. 10011
Spanish

G. Schirmer, Inc., 609 Fifth Avenue, New York, N.Y. 10017
Foreign language music material

Schoenhof's Foreign Books, Inc., 1280 Massachusetts Avenue, Cambridge, Massachusetts
All languages. Subscriptions for all French, German, and Russian literary and scientific periodicals

Stechert-Hafner, Inc., 31 East 10 Street, New York, N.Y. 10003
All languages

Wible Language Institute, Allentown, Pennsylvania
Books, periodicals, audio-visual aids in all languages